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TEACHERS' ATTITUDES TOWARD FOLK DANCE IN THE ELEMENTARY CURRICULUM

by

PAULA P. GALLAGHER

(C)

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled TEACHERS' ATTITUDES TOWARD FOLK DANCE IN THE ELEMENTARY SCHOOL CURRICULUM submitted by Paula P. Gallagher in partial fulfilment of the requirements for the degree of Master of Arts.

Supervisor

DATED August 24th 1979

This work is dedicated to the memory of my father.

ABSTRACT

The purpose of this study was to examine the attitudes held by the elementary school teachers of the Prince George School District toward folk dance and its place in the curriculum. In addition the current practices with respect to the teaching of folk dance were investigated in order to gain insight into the present position of folk dance in district programs.

Two basic procedures were used: questionnaire response, supplemented by personal interviews. A three part questionnaire was developed (1) to gather personal background information about each respondent, (2) to obtain an assessment of the respondents' attitudes toward folk dance, and (3) to investigate the teaching of folk dance in the district. In addition, respondents were given the opportunity to express their opinions about the nature and scheduling of future in-service programs. The schedule for the follow-up interviews was designed to obtain greater depth of response to selected questionnaire items and to gather information on topics which were not suited to the questionnaire format.

The sample consisted of 431 elementary teachers who taught in the Prince George School District during the academic year 1978-79. Twenty-one of these respondents participated in the individual interviews.

The results of the study indicated that, in general, the teachers held a favorable attitude toward folk dance but a significant difference was observed in the overall attitude displayed by male and female respondents. However, the majority of the teachers

surveyed were cognizant of the potential values of folk dance and felt that it deserved a place in the elementary curriculum. Many teachers did not have confidence in their ability to teach folk dance effectively, but they believed that with adequate in-service the situation could be improved.

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CHAPTER I

THE PROBLEM, ITS NATURE AND SIGNIFICANCE

Introduction

The potential contribution of folk dance to the education of children has long been recognized. The values of participation in folk dancing have been advocated by many writers in the field and are summarized by Kraus as follows:

1. To develop desirable social attitudes through participation in a group activity;
2. To develop an understanding and respect for ones own national or ethnic heritage, and for that of other people;
3. To promote the most efficient use of the body, including coordination, speed, agility, balance, endurance, and grace, through the practice of fundamental motor skills and combinations of these skills;
4. To develop an appreciation of and interest in folk dancing as a leisure time activity, that may carry over into the years of adulthood; and
5. To have fun.[1]

To these values one may add the development of a strong rhythmic sense and spatial awareness. Hall goes so far as to say that folk dance "has one of the greatest carryover values of any activity taught in school".[2]

In the Prince George School District[3] efforts have been made to educate teachers with respect to the use of folk dance and its value to the total development of the elementary school child. While the teaching of folk dance has increased in the district there is no concrete evidence as to the extent of this development.

Since 1975 folk dance in-services have been offered to

teachers in the district. Despite the increased interest in, enthusiasm for, and enjoyment of folk dance in-service programs, there still remains the question of whether or not teachers realize the values of folk dance and are passing these on to the students.

1. The Need for the Study

In 1975 the P.G.S.D. endorsed the concept of daily physical education for elementary school children. The potential increase in time allotment brought about a demand for teacher in-service training programs, designed to enhance every aspect of the physical education curriculum. The subsequent in-service program exposed a general deficiency in resource material, especially in the field of dance.

In the area of folk dance many teachers expressed a lack of knowledge of criteria for selection of dances for their particular grade level. A system was therefore devised, by a Physical Education Resource Teacher and another interested physical education specialist, to assist the generalist teacher in selecting appropriate dances for a class.

This system, which featured a series of levels from beginner to advanced, was by necessity closely related to the folk dance music available in the District Resource Centre. A set of tapes and guides became available, for a small fee, to all schools on a request basis. As the P.G.S.D. did not have a physical education coordinator, teacher exposure to the program was somewhat haphazard.

The program designers offered in-service in the evenings and, on request, presented workshops on professional development days. The "level" system was explained and formed the basis for

these sessions.

Gradually more and more teachers were introduced to the idea of teaching folk dance to their students and were made aware of the potential values and uses of folk dance in education. An evaluation of the current position of folk dance in district programs would provide the information necessary to adequately plan for its future development.

2. The Purpose of the Study

The purpose of the study was to examine the attitudes and opinions of the P. G. S. D. elementary teachers toward folk dance and its place in the curriculum. The study also attempted to determine the differences of opinion held by male and female teachers, primary and intermediate teachers, and urban and rural teachers with respect to folk dance. In addition information regarding the current practices in the teaching of folk dance was elicited, together with the sources of dance and music selection.

3. Statement of the Problem

The problem undertaken in the study was that of determining the position of folk dance in the elementary schools in the P. G. S. D. Such an investigation was designed to provide answers to the following questions:

1. What are the attitudes of teachers toward folk dance?
2. What are the teachers' views about folk dance with respect to:
   - 2·1. The place of folk dance in the curriculum
   - 2·2. The physical benefits of participation in

folk dancing.

2·3. The social value of folk dancing

2·4. The cultural value of folk dancing

2·5. The recreational value of folk dancing

3. How many teachers are currently teaching folk dance to their classes?

4. How do those teachers (who do teach folk dance) select the dances they teach?

5. If a teacher does not teach folk dance, what are the reasons for excluding it from the program?

6. Do teachers feel that there is a need for further in-service training programs in folk dance, and if so, what type of in-service would be must useful?

4. Limitations

1. The structured questionnaire, of necessity, limits the nature and range of subject response, hence generalizations are limited to the patterns inherent in the questionnaire responses.
2. Interpretations of questionnaire items may vary from respondent to respondent and therefore the results of the study may have been affected to a degree. However, as each item was screened for ambiguity, the variation should be minimal.

5. Delimitations

1. This is a descriptive study, limited in scope to the situation as it exists in the P. G. S. D. during the academic year 1978-79.
2. While recognizing the importance and relevance of attitudes held by other groups, notably parents, students and administrators,

the study makes no attempt to measure these attitudes.

3. The respondents represent a specific group, i.e. teachers in the P.G.S.D. who meet the stated criteria (See Chapter III) for selection of subjects. The results of the study are regarded therefore as indicative of attitudes held by that group alone.

6. Definition of Terms

For the purpose of this study the following definitions were accepted.

Attitude: a learned predisposition to respond to an object or class of objects in a favorable or unfavorable way. For the purpose of this study attitude and opinion are synonymous.

Folk Dance: the traditional recreational dance of an indigenous society. Folk, ethnic and national dance are often confused because their origins are similar; the difference lies in their use. Folk dance is performed as a social, recreational activity in which anyone may participate. Ethnic dance is more specialized, danced by trained dancers, to be performed for an audience. National Dance refers to the type of folk dance which is found most widely throughout a given country, e.g. the Italian Tarantella or the Hungarian Czardas. For the purpose of this study folk dance has been used as the "all-encompassing" term.

Grade Level: In the province of British Columbia the term "Primary Grade Level" is used for kindergarten and grades 1, 2 or 3; grades 4, 5 and 6 are designated as "Intermediate Grade Level".

FOOTNOTES

[1]Richard Kraus, Folk Dancing (New York: Macmillan Co., 1962), p. 5.

[2]J. Tillman Hall, Folk Dance (California: Goodyear Publishing Co. Inc., 1969), p. 12.

[3]The Prince George School District refers to School District #57, Prince George, British Columbia. The District consists of 59 elementary schools and 12 secondary schools. For the remainder of the text it will be referred to as the P.G.S.D.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

The purpose of this chapter is to present a discussion of the literature which was considered relevant to the study. It has been divided into three main sections:

1. Dance in Education - A Historical Perspective
2. Folk Dance in the Curriculum, and
3. Theory and Measurement of Attitudes

This review formed the theoretical framework on which the study was based.

1. Dance in Education - A Historical Perspective

> Man has recognized dance, as long as he has existed, as an essential ingredient to his life. He has used it to pray, to charm, to extoll, to celebrate and to commemorate, and not the least of all to educate.[1]

As far back as historians and archeologists can determine man has danced. Prehistoric artifacts depict many facets of human existence and this evidence attests that, to early man, dancing was a means of communicating attitudes and emotions; a tool for rejoicing and mourning. He danced to depict events which were milestones in his life; critical events such as birth, death and marriage. There were dances to increase fertility, to prepare for the hunt, for war and most important to appease the gods.

Educators have not been ignorant of the uses of dance in

the education of children, youths and adults alike. Plato, according to Kraus, once stated that "to sing well and to dance well is to be well educated".[2] The Greeks are known to have used dance extensively, not only in educating their children but as part of the military training of the youth. Socrates praised the dance and recommended that it be taught "for health, for complete and harmonious physical development, for beauty, for the ability to give pleasure to others, for 'reducing', for the acquisition of a good appetite, for the enjoyment of sound sleep".[3]

Aristotle endorsed this view saying that dance was useful in ridding the young student's soul of "unseemly emotions". He believed that dance prepared the child to be a worthy citizen and gave him an honourable pastime for his leisure.[4]

Dance, in all its forms, dwindled during the Roman era and the Dark Ages but rose to prominence again during the Renaissance. Dancing became so popular in the courts of Europe that many men and women of nobility took dancing lessons and the teaching of dance became acceptable as a profession.

In the 17th century a noted writer on education published a book entitled Some Thoughts on Education. In this text John Locke dealt extensively with training, not only of the intellect, but also the body. With respect to the place of dance in education he stated:

> ... besides what is to be had from study and books, there are other accomplishments necessary for a gentleman, to be got by exercise and to which time is to be allowed, and for which masters must be had. Dancing being that which gives graceful motions in all life, and above all things manliness and a becoming confidence to young children, I think it cannot be learned too early ....[5]

In much of the educational writing of this period emphasis was placed on physical activity because it was considered a healthy endeavour. In Denmark, Christian IV founded a school for young noblemen in 1623, and professional teachers were hired not only in the literary arts but also for riding, fencing, gymnastics and dance.

In the 18th century German educator, Johann Bernhard Basedow, founded a private academy at Dessau and included dancing in the program "to achieve gentility and social graces".[6] Noted physical educator Johann Guts Muth advocated dancing as an "exercise strongly deserving recommendation, as it tends to unite gracefulness and regularity of movement with strength and agility".[7]

When dancing came to the American education system it was found initially only in the activity programs of girls and college women. However, the situation changed when dancing became part of the required program at the military academy at West Point.

By the mid 1800's dancing in America was opposed on religious grounds, but by the turn of the century it had regained the confidence of educators:

> There is slowly but surely coming into our secondary schools and colleges a recognition of dancing as a bodily discipline. I refer ... to the old folk dancing ... it is excellent and will enrich the physical training program.[8]

Throughout the present century dance has been included in education programs across the globe. In America its development has been largely attributed to a few dedicated individuals. It has become an "integral part of the curriculum because of the many ways it contributes to the broader objectives of education as well as

physical education".[9]

2. Folk Dance in the Curriculum

Any subject which has a positive consequence in the development of the individual must certainly have a place in the school curriculum. Its importance in education should be directly related to the degree of its contribution.

Hall suggested that educators have always recognized the challenge of bringing the individual's physical, spiritual, social, emotional, aesthetic, moral and cultural life into "harmony". To achieve this objective many experiences have been recommended and "learning to dance is one of them".[10]

It is recognized that movement was always the most significant means of expression and from these crude beginnings primitive man developed the other art forms as a way of further expressing himself. With the realization that self expression is an important experience in the development of the individual, the position of creative dance in contempory education is secure. However, this not always the case with folk dance despite the belief that folk dance "with all its natural movements, seems to be more common and fundamental to the life of man than the others" (art forms).[11]

The inclusion of folk dance in the curriculum has often been questioned because it is not creative and yet many writers agree that the two forms complement each other. Each form makes a unique contribution to the movement experience of the student. Bambra and Webster agree saying:

> Just as the study of a second instrument contributes to the musicality of the

> musician, so should the study of two forms of dance help the dancer.[12]

To determine the place of folk dance in the curriculum one must examine carefully its potential contribution to the total development of the participant. Wardle claimed that there are numerous educational values inherent in folk dance and outlined them as follows:

> ... coordination, skill development, understanding other cultures, music appreciation, social development, learning to dance and understanding of the dance world, enjoying a total class activity and many more. Another valuable outgrowth is the possibility that the students' interest in dance may extend to their adult life.[13]

These values can be categorized as (1) social, (2) cultural, (3) physical, and (4) recreational. While all proponents of folk dance agree with Wardle, some extend the list to include a fifth category - psychological or emotional.

Heglin, a retired psychologist and avid folk dancer, illustrated this aspect in his view of the psychological benefits of folk dancing:

> To me, the most beautiful transitions have been the timid dancers, bewildered at the variety of dance expressions, who try the steps when encouraged by a more experienced dancer ... There is often a noticeable change in their manner, poise and facial expressions. This new self confidence spreads to their other life roles.[14]

Hall, too, advocated that folk dancing not only furthers the development of self confidence but "is especially suited to rid a person of pent up emotions", and consequently facilitates stable

mental health.[15] Wakefield wrote, "folk dance is an accepted part of therapy for the mentally ill".[16]

In her article on Recreational Dance in the 1970's, Hughes, a dance teacher at the University of Nebraska, reported that:

> An increasing number of people from varied walks of life - students, teachers, office workers, engineers, tailors, housewives, young ones and old are discovering the joy and fellowship of folk dance.[17]

The upsurge of participation in folk dance as a recreational activity has been particulary evident in the past 30 or 40 years. Its value as a leisure time activity lies in the fact that it can be performed anywhere, by anyone. All that is required is some form of musical accompaniment and interested people. A primary goal of education is to prepare the student for adult life and in an era of ever-increasing leisure time there exists a need to introduce students to those type of activities which can be enjoyed after school years.

Concomitant with the recreational opportunities it provides, folk dance makes a contribution to the social objectives of education. The term "social" is defined by Stanley as "having a significant element of interaction between individuals".[18] Kraus believed that participation in folk dancing teaches cooperation within a group in which each individual must accept the responsibility for playing his or her part.[19] "Thus" Stanley concludes, "dance would appear to offer an experience in cooperation rather than in competition".[20]

What is it about folk dancing that evokes such a group feeling? Bambra and Webster offered this explanation:

> In folk dance there is the external rhythm of the music which helps with its pulsating beat as well as the stimulus of dancing in the group, sharing its rhythm through the touch of the hand, the sight, sound and the feeling of the partner or group moving as one.[21]

Still other writers consider the greatest social contribution of folk dance is that it encourages students to develop courtesy, respect for others and an appreciation of ethnic groups other than one's own. In Kansas, Wardle reported that "bilingual classes already use Mexican and other Spanish folk dances to facilitate integration of Spanish-speaking youngsters".[22]

In terms of cultural values, the literature abounds with evidence of such values. Stanley claims that folk dance offers a number of benefits which are not offered by other forms of dance, "One of the most important benefits of these is that folk dance gives us a firsthand acquaintance with the heritage of our past".[23] It is generally accepted that a study of past cultures is an essential part of education and helps in the understanding of the present. This value is exemplified in the following statement:

> Fortunately the folk backgrounds of many dances are still known and provide a fascinating storehouse of information about the people who originated them.[24]

This is not to say that by studying the dances of a country the student therefore understands the country or the people. Such an understanding is dependent upon the depth to which the study is taken. A class which included the study of history, geography, music, art and folk dance of a particular country may well have gained a better understanding of the culture of that country. The

folk dance element is one facet.

Belford made a very valid point when he wrote:

> It is particularly meaningful to Canadian children to learn through folk dance experiences that they and their country are a rich, creative, vibrant, and expressive blend of many folk cultures. Through knowledge of this children can be given an understanding of the many ethnic cultures which go to make up their own country of Canada.[25]

In the physical realm the benefits of folk dancing are indisputable. Gilbert noted that "it meets the objectives of physical education better than any other one activity in the field".[26] He continued:

> Besides being a joyous activity in its own right, it promotes physical fitness through vigorous sustained activity; it develops body balance, poise, and neuromuscular co-ordination.[27]

In addition, folk dance expands the students' vocabulary of motor skills while developing a sense of rhythm and an awareness of spatial relationships.

> To be versatile in movement, children need the widest possible range of experience ... Each child will benefit ... from achieving versatility. He should be helped to acquire functional efficiency as well as creative skill.[28]

It would be wrong to claim that dancing is the only activity that contributes to the development and maintenance of physical fitness but it does have an advantage in that it is adaptable to both sexes, to any age, and to most facilities.

In the light of the educational benefits outlined it would appear that folk dance does deserve a more prominent position in the

curriculum than it actually holds. Folk dance has, in recent educational trends, been allocated a relatively minor position in the physical education program but its potential for enriching other programs such as social studies, music, and foreign languages, suggests that it should play an important role in an integrated curriculum. Even for early elementary students, whose social studies program does not include the study of world cultures, folk dance can have value. Sheehy had this to say on the topic:

> We do have a responsibility for teaching the more conventional types of dance ... Formally taught dances are good fun, provide physical exercise, and are useful in teaching how to follow directions.[29]

Folk dance, said Jensen "opens up many avenues of learning".[30] The Europeans are already convinced of the importance of folk dancing. Bambra and Webster described an event which took place at a conference where one of the topics for discussion was "The Value of Folk Dance in Education":

> As only the British thought the subject was controversial it was not pursued. The other Europeans were so convinced of the value of teaching folk dances to their young people that they could see no possible debate.[31]

Folk dance should be taught, of that there seems little doubt, but who should teach it? Folk dance was meant to be co-educational - not for girls and women alone. Therefore it should be taught by both men and women.[32]

In our society dancing is often considered "unmanly" or "sissy". If more men taught dance perhaps this feeling could be eliminated. As Wakefield has pointed out:

> Often the men are most ingenious and find a way to analyze the dances in relation to boys' sports. If the football coach dances a polka with the woman physical education teacher what can be "sissy" about that.[33]

Kraus had this to say about boys' involvement in dancing:

> In terms of participation of boys and men in dance, it is during the elementary grades that patterns are set and attitudes developed that prevail throughout upper grades and college. Therefore, every effort must be made to involve boys meaningfully in dance experience throughout the elementary school, if the harmful and unjustified stereotype of dance as a feminine activity is to be dispelled.[34]

If this is to be accomplished he suggested that educators must recognize that boys usually have no objection against recreational forms of dance. Dances which are properly selected and taught will not be opposed by the majority of elementary school boys.

As there is no evidence in the literature as to the extent of folk dance teaching in Canadian schools, it is reasonable to assume that the situation is at least similar to that of the United States. Dance education there has been described as "at best sketchy and inadequate".[35] Kraus suggests, as do other writers, that steps be taken to ensure that the position of all forms of dance be consolidated in all school systems.

3. Attitude Theory and Measurement

> Perhaps no single concept within the whole realm of social psychology occupies a more nearly central position than that of attitudes.[36]

This statement perhaps explains the abundance of attitude measurement in sociological research. Why has the concept of attitude been so prominent in the minds of social psychologists?

One possible answer to this question lies in the beliefs which various investigators hold about attitude and its relation to human behavior.

Remmers has suggested that attitude may be defined as "an effectively toned idea or group of ideas predisposing the organism to action with reference to specific attitude objects".[37] Allport expands this definition and states it thus:

> An attitude is a mental and neural state of readiness, organized through experience, exerting a directive or dynamic influence upon the individual's response to all objects and situations with which it is related.[38]

While theorists vary in their precise definition of attitude there is agreement that attitude reflects a "readiness" to behave in a certain way toward the attitude object. The extent of this link between attitude and behavior has been disputed by numerous researchers. The core of the dispute lies in the degree of certainty with which an investigator, knowing an individual's attitude, can predict his behavior in a situation involving the attitude object.

Warner and DeFleur argued that the magnitude of the attitude-behavior relationship is dependent upon prevailing social norms and the degree of social distance implied by the behavior.

> Presumably, when one's behavior is open to surveillance by others, the individual is subject to possible negative sanctions if his behavior deviates from the expectations that the others hold or the norms to which they give approval ...
> If one denies social distance considerations which others define as normative, he risks potential sanctions.[39]

A study conducted by La Piere suggested that this was true. La Piere travelled for 2 years with a Chinese couple and reported

that "in 251 instances in which we purchased goods or services necessitating intimate human relationships" in only one case did the fact that his companions were Chinese have an adverse effect. However, when followed up by a questionnaire, designed to measure attitudes toward Orientals, many of the same subjects reflected a negative attitude.[40] In part, Corey's theory serves as an explanation for this type of result:

> Under some circumstances, behavior might be conciously engaged in to give a false impression of an attitude.[41]

Fishbein and Ajzen in seeking to clarify the situation examined approximately 60 studies that "measured or manipulated attitude" and found that "15 reported a positive relationship with 'behavior', 15 reported no relation, and the remainder found relation under some conditions but not under others".[42]

Fishbein summarized the situation by saying "there is a growing awareness among investigators that attitudes tend to be unrelated to overt behavior",[43] or at least is not likely to be related in "any consistent fashion".[44]

In light of this and other evidence in the literature it appears that any attempt to predict actual behavior from an assessment of attitude is, at the very least, questionable. This is not to say that all attitude measurement is invalid. Investigation of attitudes alone can be a justifiable project. In the field of education, attitudes are important because they "affect learning efficiency", and "guide people in their thinking".[45] How then can they be measured?

Attitude Measurement

"Attitudes", says Summers "are not open to direct observation"[46] but many techniques have been devised to measure them indirectly. Most of the methods used to assess attitudes are really measures of opinion. Opinion is said to be expressed attitudes and can be either written or verbal.

While most instruments have been designed to measure attitudes towards a specific attitude object, some, such as the Master Scales devised by Remmers,[47] can be adapted to measure a wide range of objects.

The four most popular techniques remain:

1. Thurstone's equal-appearing intervals method;
2. Likert's summated rating method;
3. Guttman's scale-analysis method; and
4. The scale-discrimination method proposed by Edwards and Kilpatrick.

The Thurstone scales consist of a number of items whose position on the scale has been previously determined by a ranking procedure, performed by a large number of judges. The judges should be similar to those to whom the final scale will be given. The judges place each statement into one of 11 piles ranging from most favorable to least favorable. The median position of each item is then determined and is designated as the scale value of the item. Statements with too wide a spread are eliminated. The final scale is formed by selecting items whose scale values are evenly spread along the continuum from one extreme through the neutral position to the other extreme - hence the term equal-appearing intervals. The subject

selects the response which best describes how he feels.

Figure 1 shows an excerpt from an attitude scale constructed by Glassey, using the Thurstone method. Details of this scale are given by Shaw and Wright in their text Scales for the Measurement of Attitude.[48]

When the subject has completed the inventory the scale values of each agreed statement is checked and the median of these is reported as the respondent's score. Since this method is concerned with numerical scale values, Oppenheim pointed out that "we must be careful when treating these scale values as actual numbers, as units that are additive and interchangeable on a linear continuum". Oppenheim further warned the would-be user that "we are dealing not with equal but with equal-appearing intervals, with psychological rather than numerical units, which may or may not be equal".[49]

> In summary, the method of equal-appearing intervals permits (but does not ensure) the construction of reliable and valid scales but is largely unsuccessful in producing scales having other desirable characteristics.[50]

Some of these desirable characteristics may be found in other methods of scale construction.

In 1932, Likert explained what he considered a "less-laborious" method of constructing an instrument which would measure attitude with equal or better reliability. The Likert-type scale is made up of a series of items to which the subject responds in terms of his agreement or disagreement with each attitude statement. In addition to assessing the individual's position in terms of favorableness or unfavorableness toward the attitude object, this method

Figure 1

EXAMPLE OF A THURSTONE-TYPE SCALE DESIGNED TO MEASURE ATTITUDES TOWARD EDUCATION

Below are a number of statements about education. We want to know what you feel about this subject. Please read the statements carefully and then:
(i) put a tick (✓) if you FULLY agree with a statement.
(ii) put a cross (X) if you do not FULLY agree with a statement.

Scale Value		
1.0	1.	I am intensely interested in education.
10.0	2.	I go to school only because I am compelled to do so.
		. . . . .
0.5	5.	Education is of first-rate importance in the life of man.
5.4	6.	Sometimes I feel that education is necessary and sometimes I doubt it.
		. . . . .
8.4	8.	Education tends to make people snobs.
		. . . . .
5.7	11.	It is doubtful whether education has improved the world or not.
		. . . . .
1.3	13.	We cannot become good citizens unless we are educated.
		. . . . .
3.7	15.	I think my education will be of use to me after I leave school.
		. . . . .
11.4	18.	I see no value in education.
		. . . . .
2.3	23.	Lack of education is the source of all evil.

provides an index of intensity of the feeling. Likert's primary concern was with unidimensionality and Oppenheim believed that "by using the internal consistency method of item selection it (the Likert-type scale) approaches unidimensionality in many cases".[51]

> The most serious criticism leveled against this type of scale is its lack of reproducibility (in the technical sense): the same score may be obtained in many different ways.[52]

However, Oppenheim adds, "often for this reason the pattern of responses becomes more interesting than the total score".[53]

The total score is obtained by summating scores of all the items. Responses to each item on a Likert-type scale is scored according to the attitude it represents toward the object. Hence favorable items are scored thus:

5 - strongly agree

4 - agree

3 - neutral or undecided

2 - disagree

1 - strongly disagree

Unfavorable items are scored 1 for "strongly agree" up to 5 for "strongly disagree". Figure 2 represents some typical statements from a Likert-type scale designed to measure attitudes toward physical education.[54]

A unique feature of the Likert-type scale is that it often becomes possible to include items whose content is not obviously related to the attitude being measured. This provides an opportunity to explore the "subler and deeper ramifications of an attitude".

Figure 2

EXAMPLE OF A LIKERT-TYPE SCALE

	STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
	5	4	3	2	1
4. Vigorous physical activity works off harmful emotional tensions.					
* 5. I would take physical education only if it were required.					
24. Physical education is one of the more important subjects in the school program.					
*27. Skills learned in a physical education class do not benefit a person.					

* These items are unfavorable with respect to the attitude object and their weighting must be reversed for purposes of scoring.

> These 'long shots', ... which are unlikely to be included in the Thurstone procedure, enable us to make use of the links that an attitude may have with neighboring areas and to uncover the strands and interconnections of its various components.[55]

The Guttman scales take a slightly different approach to the previously mentioned instruments. Guttman was chiefly concerned with the characteristic of reproducibility. With his scale-analysis method the investigator can reproduce the exact items a given subject has endorsed with not more than a 10 percent error. A score on a perfect Guttman scale not only rank orders the subjects but indicates which items each has accepted and rejected. This feature has been described by Oppenheim as being "a useful but by no means necessary attribute for most scales".[56] Summers also does not attribute much importance to this aspect as unfortunately "perfect Guttman scales never occur in practice".[57] This technique is also very tedious to construct especially with a large number of subjects because many systematic rearrangement of items must be done to arrive at a pattern such as that in Figure 3. The figure shows how 14 subjects responded yes to 8 attitude statements on a Guttman scale.

The scale-discrimination technique developed by Edwards and Kilpatrick[58] synthesises the methods of Thurstone, Likert and Guttman, incorporating what appeared to be the benefits of each method. This technique utilizes a set of items that "meet the requirements of a unidimensional scale, possess equal-appearing intervals and measures intensity".[59] However this method has been criticized by researchers because it used item analysis, resulting

Figure 3

ANALYSIS OF RESPONSES ON A GUTTMAN SCALE[60]

RESPONDENT	Item 7	Item 5	Item 1	Item 8	Item 2	Item 4	Item 6	Item 3	SCORE
7	yes	yes	yes	yes	yes	yes	yes	-	7
9	yes	yes	yes	yes	yes	yes	yes	-	7
10	yes	yes	yes	yes	yes	yes	-	-	6
1	yes	yes	yes	-	yes	yes	-	yes	6
13	yes	yes	yes	yes	yes	yes	-	-	6
3	yes	yes	yes	yes	yes	-	-	-	5
2	yes	yes	yes	yes	-	-	-	-	4
6	yes	yes	yes	yes	-	-	-	-	4
8	yes	yes	yes	-	-	yes	-	-	4
14	yes	yes	yes	yes	-	-	-	-	4
5	yes	yes	yes	-	-	-	-	-	3
4	yes	yes	-	-	-	-	-	-	2
11	-	-	-	-	yes	-	-	-	1
12	yes	-	-	-	-	-	-	-	1

in the elimination of the middle items, a procedure which was not acceptable to the Thurstone method. Furthermore Shaw and Wright have pointed out:

> Since the Thurstone procedure requires nonmonotone items, whereas the Likert and Guttman techniques require monotone items, it is clear that the underlying assumptions of one or more methods are being violated.[61]

Of all the instruments available since Thurstone's pioneering research, the Likert-type scale remains the most popular due mainly to its ease of construction and high reliability.

Some investigators have sought to experimentally compare the Likert and Thurstone methods. Seiler and Hough[62] have studied nine of these investigations and reported the conclusions of each.

The first such comparison was made by Likert in 1932. He found, among other things, that his own method of scoring produced a higher reliability than the Thurstone method for the same scale. He explained this by noting that in his scale "each statement becomes a scale in itself and a person's reaction to each statement is given a score".[63]

In 1934 Likert teamed up with Roslow and Gardner to "further substantiate Likert's hypothesis that the Likert-scoring procedure yields more reliable results than the Thurstone scoring procedure when applied to a Thurstone scale".[64] Seiler and Hough summarize the findings:

> In general, the Likert method of scoring consistently produced higher reliabilities than the Thurstone method. Out of 27 comparisons, only once did the Thurstone method produce a scale with reliability equal to the Likert method, and never a

> higher reliability ... Since the two methods are highly correlated, they are almost equivalent - in other words, equally valid.[65]

Seven years later Ferguson criticized the two Likert comparisons because they used scales which had already been devised by the Thurstone technique. He felt that to be a valid comparison "one should compare scales constructed by the Likert technique with those constructed by the equal-appearing interval method".[66] Ferguson conducted his own comparison and concluded that the "Likert technique for the construction of attitude scales does not obviate the need for a judging group" (a claim that Likert et al. had also made). Seiler and Hough felt that Ferguson's research design was not appropriate to the task he proposed: "However, where Ferguson did not implement his own suggestion to the fullest, Edwards and Kenney did".[67]

Edwards and Kenney (1946) recognized the Ferguson omission and conducted their comparison using the entire pool of items originally used by Thurstone and Chave to construct their scale to measure attitudes toward the church. Using the statements they constructed two independent scales. From their data they concluded:

1. The evidence available indicates that the attitude of the judging group is not an important factor determining the scale values of items sorted by the Thurstone technique.
2. Scales constructed by the Likert method will yield higher reliability coefficients with fewer items than scales constructed by the Thurstone method.
3. What evidence we do have seems to indicate that the Likert techniques is less time-consuming and less laborious than the Thurstone technique ... As far as we can determine there is nothing of a practical nature to indicate that a judging group, in the

> Thurstone sense, is a prerequisite for the construction of an adequate attitude scale.[68]

Eysenck and Crown (1949) also found that the Likert scoring procedure was again shown to yield higher reliability than the Thurstone procedure.[69]

The Banta comparison, while it did not yield any conclusive results, did serve to raise an important question: "under what practical conditions will different methods of scoring identical attitude scales not produce similar results?".[70]

The study by Barclay and Weaver (1962)[71] was the first reported study which compared scales constructed by both methods from an original set of items. Again they found higher reliability coefficients with the Likert scale and, by carefully tabulating the time involved in the construction of each scale, tested the hypothesis that the Likert method required less time to construct. They failed, however, to take into account that since 1929 there had been significant progress made in reducing the time used by judges in assigning statements to various categories. One such modification was proposed by Seashore and Hevner.[72] Thurstone presented the judging group with a large number of items printed on individual slips, to be sorted into piles. Instead of this Seashore and Hevner suggested that each judge be presented with a list of the items and asked to rate each one using a rating scale printed on the left hand column. They claimed that this method could save between 50 and 87 percent of the time involved in constructing an equal-appearing interval scale and that this method also yields very similar medians or scale values for the items. In addition, as modern technology has

further refined data processing techniques, it would no longer appear valid to compare the two techniques on the basis of time as Barclay and Weaver did.

The Poppleton and Pinkington study of 1964 supports the findings of the other comparisons in terms of reliability but adds "the Likert method was slightly more valid in four out of five criteria and the Thurstone method slightly more valid in one criterion".[73]

Attitude scales are, by their nature, largely self-report inventories which attempt to measure the degree of favorableness or unfavorableness with which an individual views a particular object, person, institution, group or idea. Thurstone has warned the researcher:

> There comes to mind the uncertainty of using an opinion as an index of attitude. The man may be a liar. If he is not intentionally misrepresenting his real attitude on a disputed question he may nevertheless modify the expression of it for reasons of courtesy, especially in those situations in which frank expression of attitude may not be well received.[74]

Despite this, Gronlund maintains that attitude scales are "primarily useful where the individual has little reason for distorting the results".[75] It seems reasonable to accept that, if adequate precautions are taken to minimize conditions under which subjects may feel intimidated, there is no reason to expect them to react any other way but honestly.

Finally, in choosing an appropriate method for measuring attitudes it is necessary to examine the potential utility of each

technique. As Miller has pointed out, "there is no single method that combines the advantage of them all".[76]

It seems that the Likert technique is most useful in exploring attitude patterns and intensity within a population while the Thurstone method will yield information about differences within or between groups of subjects. However Edwards advocated that "if our interest is in comparing the mean attitude score of two or more groups this can be done with summated rating scales as well as with equal-appearing interval scales".[77] The use of Guttman scales appears to be most appropriate when studying a narrowly defined aspect of an attitude or attitude change. The scale discrimination technique, which synthesizes all three methods, can presumably be employed for most types of research but the use of three methods of construction compounds the amount of work involved to achieve results similar to the aforementioned techniques.

Kerlinger concluded that:

> ... the summated rating scale (Likert scale) seems to be the most useful in behavioral research. It is easy to develop, and ... yields about the same results as the more laboriously constructed equal-appearing interval scale. Used with care and knowledge of its weaknesses, summated rating scales can be adapted to many needs of behavioral researchers. Cumulative scales (Guttman scales) would seem to be less useful and less generally applicable ...[78]

4. Summary

This chapter has presented a discussion of the literature which was considered relevant to the study. The first part of the

chapter outlined the historical development of the role of dance in education while the second section focused on the potential contribution of folk dance to the realization of numerous educational goals. The concluding section reviewed the literature related to attitude theory and measurement and discussed the major scaling methods.

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CHAPTER III

METHODS AND PROCEDURES

Introduction

This study utilized the two major methods of data collections in social research: questionnaire response and personal interviews. The use of questionnaires is known to have several advantages and disadvantages. The advantages were believed to outweigh the disadvantages for the purposes of this study. The questionnaire facilitates wide application and offers the anonymity which helps to ensure truthful response. In the case of this study, the researcher decided to use personal interviews as a means of gaining greater depth of response to several important questionnaire items. This combination of methods is advocated by Gronlund:

> Even under the most ideal conditions, however, it is desirable to supplement attitudes determined by self-report methods with evidence obtained from direct observation.[1]

1. Development of the Questionnaire

Since the researcher did not have direct access to sufficient number of expert judges, the Likert-type scale was selected as the most appropriate instrument for this study. A review of the literature revealed that this type of scale consistently yielded high reliability coefficients without the use of a judging group.

One hundred and twenty statements were initially selected from various sources such as the related literature and informal discussions with colleagues.

This set of items was given to 12 elementary school teachers in the Queen Charlotte Islands, British Columbia. They were asked to complete each statement by endorsing one of five possible responses: strongly agree, agree, undecided, disagree, and strongly disagree. Respondents were instructed to leave blank those statements which they considered ambiguous or which they did not understand. In addition, each was asked to make a self-evaluation of his or her attitude toward folk dance by circling one of three options: favorable, neutral or unfavorable. As these inventories were unsigned it was assumed that the respondents would not feel pressured into concealing their true feelings. The researcher collated the responses to each statement using a colour code to distinguish between responses from favorable, neutral and unfavorable subjects.

The 120 statements were also sent to three experts at the University of Alberta, Professors G. Glassford, M. Padfield, and D. Sande. They were asked to (1) edit the statements for ambiguity or awkward wording, (2) suggest any further statements which they felt should be included, and (3) indicate those items that should be discarded.

On the basis of the results of these two preliminary procedures, statements were eliminated, the wording of others altered, and new statements added to the list. This editing produced a new pool of 91 items which were then given to Mr. Harry Hufty, Coordinator of Curriculum Supervision for the P.G.S.D., for further scrutiny. As a result of his reactions a further 10 statements were discarded. The remaining 81 statements were considered the "pool" from which the final questionnaire items would be selected.

Following discussion with a local authority on psychological

measurement, Dr. Bill Garrett (College of New Caledonia), and in consultation with the chairman of the advisory committee, a number of decisions were made regarding the pretesting of the instrument. A small sample of 30 people were chosen to pretest the instrument. This small number facilitated the analysis of the results. The objective of the pretest was to gather data from a sample, similar to the target population, in order to run an item analysis and hence determine the discriminatory powers of each item. This analysis determined which items could best discriminate between favorable and unfavorable attitudes toward folk dance.

It was decided to administer the final questionnaire to a large number in the target population and on receipt of this data to perform another item analysis using the upper and lower 27 percent of subjects (based on total scores). The use of the upper and lower 27 percent has been shown by Kelley to reduce workload without significantly reducing the accuracy of the results.[2] Data from only the best discriminating statements were to be used in the complete analysis.

The pretest was conducted using 23 teachers from the Catholic School System, 1 public school teacher on maternity leave, 1 elementary school principal, and 5 physical education teachers. The item analysis was performed by comparing the upper and lower 50 percent of subjects to compensate for the small sample. Subjects were allocated to the upper and lower groups based on their total scores. Items were scored by the Likert method; a five point scale from 5 to 1, most favorable to least favorable respectively.

The face validity of the instrument was established by

examining those statements showing a discriminating property, in consultation with a member of the advisory committee who was considered an authority in the area of folk dance. Forty seven statements were selected to form the attitude inventory.

The final questionnaire was divided into 3 sections. The first section was designed to obtain background information about each respondent. Only data which was not readily available from other sources was requested in this section. Each questionnaire was coded with a six digit number. From the code the researcher could determine (1) the respondent's name, (2) sex, (3) school name, and (4) location of the school in terms of rural or urban setting.

Part 2 consisted of the 47 attitude statements. The third section sought answers to questions regarding current practices in the teaching of folk dance. Subjects who taught folk dance were asked to state their source(s) of material. In the case of a subject who did not teach folk dance, the questionnaire attempted to ascertain why. All teachers were asked to express their preferences regarding in-service options.

Every effort was made to ensure that the subjects were motivated not only to respond, but to respond candidly. The researcher addressed the covering letter to each subject personally. The questionnaire was given a bright orange cover so that it would not get lost in the classroom teachers' desks. While anonymity, in the truest sense, could not be guaranteed, (the researcher could identify any respondent by the code number) subjects were assured of the confidentiality of their responses. The importance of individual contributions to the success of the study was stressed (Appendix A).

2. The Sample

The sample consisted of all elementary classroom teachers in the P.G.S.D. who met the following criteria:

1. The subject must have been employed as a teacher in the district as of September 1978.
2. The subject must have been engaged in teaching one grade level only; either primary level (K-3) or intermediate level (4-7).

Specialist teachers were excluded because they tended to teach at both grade levels. Full-time principals were not included. Part-time principals and administrative assistants were also excluded unless they had enrolled a definite class of students and could be placed appropriately to either the primary or intermediate level. Teachers of grade 3/4 split classes were eliminated because of the difficulty in assigning them to one grade level. The information on grade level assignment was obtained from the teacher assignment sheets, supplied by the school board office and checked in phone conversations with school principals.

After delimiting the sample, 501 teachers received questionnaires and of the 438 replies 431 were considered acceptable (See Table 1).

3. Data Collection

Permission to conduct the study was obtained from Dr. Carl Daniliuk, Superintendent of Schools. In addition, each of the 52 principals of the participating schools was phoned. In this phone conversation the study was explained and the cooperation of the administrators and the teachers was requested. The researcher took this opportunity to confirm the teacher assignment sheets provided

TABLE 1

ANALYSIS OF QUESTIONNAIRE RESPONDENTS

Characteristic	n	% of Total
School Location		
Urban	327	75.9
Rural	104	24.1
Sex		
Male	113	26.2
Female	318	73.8
Grade Level		
Primary	228	52.9
Intermediate	203	47.1
Teaching Experience		
1 - 5 years	217	50.3
6 - 10 years	112	26
11 - 15 years	58	13.5
16 + years	44	10.2
***Folk Dance Experience**		
University Courses	105	24.4
Workshops	135	31.3
Clubs	33	7.7
None	214	49.7
University Major		
P.E. Major	33	7.7
Non-P.E. Major	398	92.3

*Some respondents reported more than one alternative.

by the school board.

The questionnaires were delivered to each of the participating schools in the care of a previously established representative. The representatives, who had agreed to act as a liaison between the researcher and the subjects, were given instructions regarding the distribution, collection, and return of the questionnaires.

The questionnaires were circulated via the school district internal mail system which provided each school with 2 pick-ups and deliveries per week. This system proved to be most efficient with respect to the cost to the researcher and convenience to the respondent.

The questionnaires (See Appendix B) were sent out on April 9th, 1979. Respondents were given until May 9th, 1979 to return the questionnaires. Those who had not responded by May 9th were then sent a follow-up letter (See Appendix A).

By May 31st, 1979, 438 completed questionnaires were received. This represented a return of 87.43 percent. Of the 438 replies, 7 were discarded for various reasons, leaving 431 or 86.03 percent acceptable responses.

As part of the questionnaire each subject was asked to indicate a willingness to participate in a follow-up interview. Of the 431 acceptable respondents 183 agreed to be interviewed. As time did not permit the researcher to conduct this number of interviews, a random sample of 25 was selected. Due to unforseen circumstances only 21 interviews were actually conducted.

The interviews took place after school in the classroom of each selected respondent. An unstructured interview approach was used,

whereby the proceedings are guided by an interview schedule.

4. Development of the Interview Schedule

The unstructured interview technique was chosen because it allowed the flexibility which the researcher wanted in order to extend the findings of the questionnaire. Gronlund supports the use of this technique in such situations.

> The flexibility of the unstructured interview makes it possible for the interviewer to pursue promising leads which arise spontaneously and for the interviewer to elaborate upon his answers until he is certain that his feelings and attitudes are clearly understood.[3]

The interview proceedings were guided by a previously constructed schedule consisting of 10 questions (See Appendix C). Probes were used to gain greater insight into interviewee responses. "Probing is the technique used by the interviewer to stimulate discussion and obtain more information."[4]

Two types of probes were used: those printed on the interview schedule which were asked of all respondents and spontaneous probes made by the interviewer. These were used to clarify or expand responses. The interviewer was careful to keep all probes neutral in order to avoid biasing the interviewee's responses.

The 10 item interview schedule, similar to that used by Padfield[5], was developed using the questionnaire as a basis. However, it also included a few items which were not suited to questionnaire format, but which interested the researcher. The items were reviewed by a teacher of english to remove any awkward phrases. Before items were selected for inclusion in the schedule the researcher first

established the objective of each item. A major consideration was the establishment and maintenance of a desirable interviewer-interviewee rapport. Of equal importance was the acquisition of pertinent information which was not available from questionnaire responses in addition to gaining of insight into questionnaire responses.

Item 1: Would you like to make any comment about the questionnaire?

This item was designed as a beginning point by providing a common base for both interviewer and interviewee. The researcher did not expect to gain any useful data from this item as, in most cases, considerable time had elapsed between completion of the questionnaire and the interview date. Rather the item served as a review of the focus of the study and as a bridge between the interviewer and interviewee.

Item 2: Could you tell me something about the physical education program in your school?

This item sought to obtain information about the general setting for the remainder of the items. Feedback from this question would give an indication of the priorities within the physical education and extracurricular activity programs.

Item 3: Do you teach your own physical education?

This item and subsequent probes was designed to discover whether or not the respondent (1) taught physical education, (2) included folk dance in the program and if so, why, and (3) taught any other forms of dance.

Item 4: Are you aware of the folk dance level program which is available in the district?

This item attempted to gain insight into the use and value of the folk dance level program and elicit suggestions for improvement.

Item 5: In your opinion, what benefits can children gain from folk dancing?

Item 5 elicited the respondents view of the contribution of folk dance to the students' education.

Item 6: Do you feel teachers prefer teaching other areas of the physical education program rather than folk dance?

This item sought to establish the respondent's opinion regarding teachers' preferences for teaching the various areas of the physical education program; specifically focusing on creative dance versus folk dance.

Item 7: Do you think boys enjoy folk dance?

Item 7 elicited the subjects' opinion regarding the reaction of boys towards folk dance.

Item 8: Do you feel that folk dance can be utilized effectively in other areas of the curriculum besides physical education?

This item sought to determine the respondents' views of the possibility of integrating folk dance with other areas of the curriculum.

Item 9: Do you think that further in-service in folk dance would be worthwhile?

Item 9 attempted to discover whether further folk dance in-service was warranted and what type of in-service would best serve the practitioner.

Item 10: We have covered all the topics I had in mind but is there anything I haven't mentioned that you would like to comment on?

This item was aimed at bringing the interview to a close while giving the respondent an opportunity to express any relevant opinions which he or she had not previously stated.

Each interview was preceeded by reading a prepared introduction to each subject in an attempt to standardize the interviews

(See Appendix B).

Pilot interviews were conducted with 3 teachers who were not included in the inverview sample. The teachers were chosen because they were personally known to the researcher and could be predicted to give candid, constructive criticism of the schedule. Consequently probe 5 was omitted because it was felt that teachers are hesitant to discuss the work of colleagues and thus may damage the rapport established between the interviewer and interviewee.

5. Interview Sample

The characteristics of the subjects chosen to be interviewed are analysed in Table 2.

6. Treatment of the Data

All data accumulated during this study was subjected to descriptive or nonparametric statistical procedures. The research involved a large sample and therefore it was not deemed necessary to make any inference to a larger population.

Data from sections 1 and 3 of the questionnaire were tabulated and broken down to provide frequency subtotals for selected variables. This information is located in Appendix D.

Part 2 of the questionnaire was scored using a Likert scoring method whereby a score of 5 is allocated to a "strongly agree" response on favorable items and to a "strongly disagree" response on unfavorable items. Individual total scores were then calculated and an item analysis performed in order to determine the best discriminating items. The item analysis procedure used was that suggested by Edwards which involved the calculation of a t value for each statement.

TABLE 2

ANALYSIS OF THE INTERVIEW PARTICIPANTS

Characteristic	n	% of Total
School Location		
Urban	16	76.2
Rural	5	23.8
Sex		
Male	4	19.1
Female	17	80.9
Grade Level		
Primary	11	52.4
Intermediate	10	47.6
Teaching Experience		
1 - 5 years	9	42.9
6 - 10 years	5	23.8
11 - 15 years	4	19.1
16 + years	3	14.2
***Folk Dance Experience**		
University Courses	6	28.6
Workshops	7	33.3
Clubs	2	9.5
None	7	33.3
University Major		
P.E. Major	3	14.2
Non-P.E. Major	18	85.8

*Some respondents reported more than one alternative.

"The value of t is a measure of the extent to which a given statement differentiates between high and low groups."[6] According to Edwards any item with a t value of 1·75 or greater may be accepted as capable of differentiating between high and low groups provided that there are 25 or more subjects in each group. The t values for the 47 statements ranged from a low of 6·8 to a high of 16·6 and consequently all 47 statements were retained for further analysis.

The alpha reliability coefficient was calculated as ·9549. This and all further calculations were computed using an SPSS (Statistical Package for the Social Sciences) computer program.

Mean total scores were calculated for each variable group in addition to a breakdown of response frequencies for each of the 47 statements. Two to four items were chosen as representative of the six aspects of the attitude under investigation: personal opinion, social value, physical value, cultural value, recreational value and place in the curriculum. A discussion of these items is included in Chapter IV; a breakdown of the remaining items may be found in Appendix D.

The final step in the treatment of the data comprised of summarizing responses to the interview questions.

FOOTNOTES

[1]Norman E. Gronlund, Measurement and Evaluation in Teaching (New York: Macmillan Co., 1965), p. 356.

[2]Truman Kelley, "The Selection of Upper and Lower Groups for the Validation of Test Items," Journal of Educational Psychology, 30:17-24, January, 1939.

[3]Gronlund, op. cit., p. 12.

[4]University of Michigan, Interviewers Manual (Ann Arbor, Michigan: Survey Research Center, Institute of Social Research, University of Michigan, 1969), p. 5-1.

[5]Clive A.F. Padfield,"Teachers Attitudes Toward Creative Dance: A Survey Through Questionnaire and Personal Interviews." (Unpublished M.Ed. Thesis, University of Alberta, 1973).

[6]A. L. Edwards, Techniques of Attitude Scale Construction (New York: Appleton-Century-Crofts, Inc., 1957), p. 153.

CHAPTER IV

RESULTS AND DISCUSSION

Introduction

The purpose of this chapter is to outline and discuss the results yielded by both the questionnaire and individual interview responses. Initially the presentation focuses on the totals and mean total attitude scores for the entire sample and the sex, location and grade level variables. This is followed by an analysis of the items which are representative of the pertinent aspects of the teachers' attitudes toward folk dance. These include the teachers' personal opinions of folk dance and their attitudes toward the social, physical, cultural and recreational values of participation in the activity as well as its place in the curriculum. The third section provides a summary of the information gathered from part 3 of the questionnaire pertaining to current practices in the teaching of folk dance and preferences for folk dance in-service options. This is followed by a summary of the interview responses. A general discussion of the results forms the concluding portion of the chapter.

1. Results Based on Total and Mean Total Scores

Of the 431 acceptable respondents the lowest total score recorded was 94, which indicates an unfavorable but not a strongly unfavorable attitude toward folk dance. It was interesting to note that this score was obtained by a male physical education major who taught at the intermediate level in a rural area. The highest score

recorded was that of a female physical education major who taught the primary grades in an urban school. She scored 234 out of a maximum 235 - a strong favorable attitude.

Figure 4 presents a graphic illustration of the frequency distribution of total scores for all responding subjects. From this graph it is clear that the majority of teachers in the P.G.S.D. are positive in their attitudes toward folk dance with 106 (24•6 percent) displaying an attitude between favorable and extremely favorable. The mean score for the entire sample was calculated as 177•418, which represents a favorable attitude on the continuum set out in Figure 4. Table 3 shows the mean, standard deviation and range for the total sample.

TABLE 3

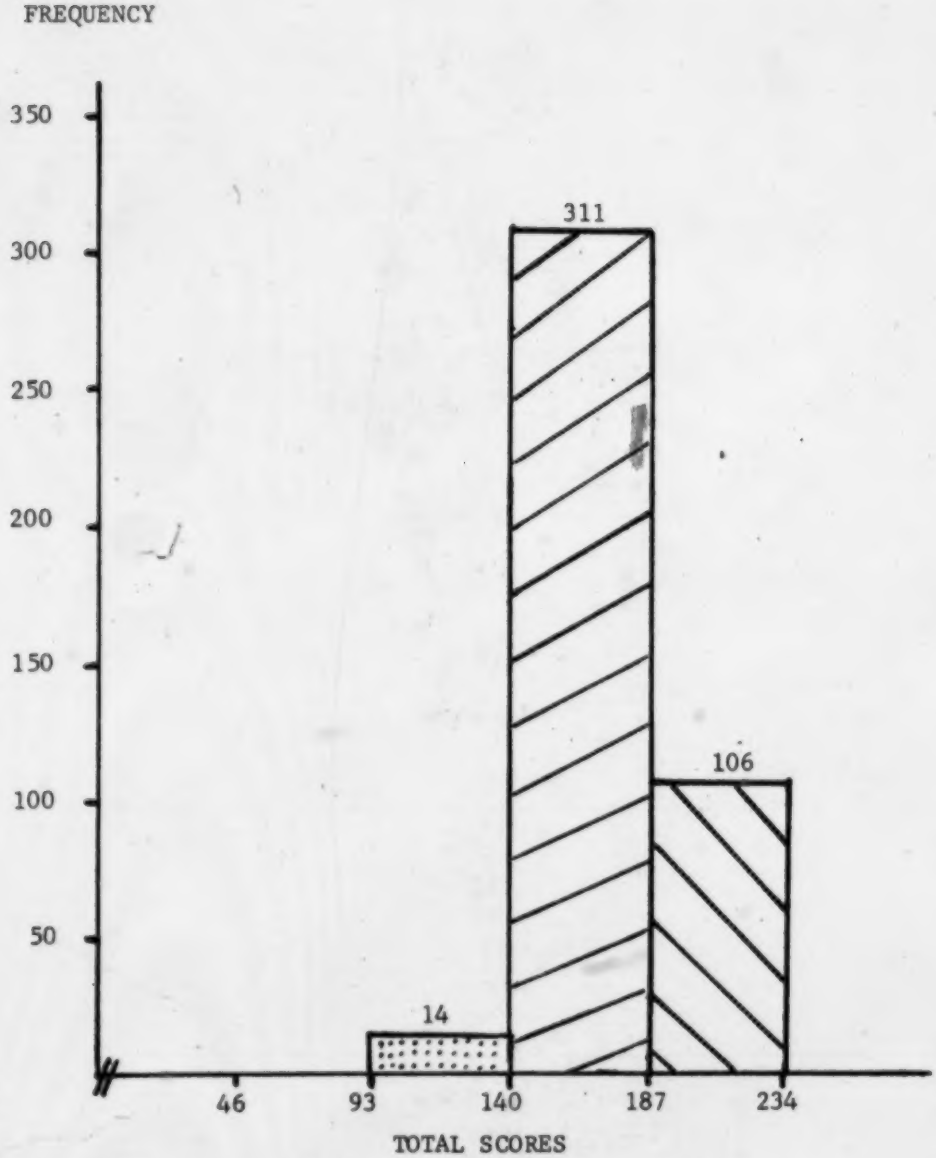
TOTAL AND MEAN SCORES FOR 431 SUBJECTS

	Mean For Sample	Standard Deviation	Max. Score	Min. Score	Range
Total Scores	177.418	17.704	234	94	140
Mean Score	3.775	0.377	2	4.979	2.979

An examination of the sex variable revealed that women, as a group, scored significantly higher than did the men. The mean male total score (169•94) was slightly below the sample mean, while the female mean (180•08) registered above it. Primary teachers scored higher than intermediate teachers but the difference was not significant. Similarly, there was no significant difference between the scores obtained from rural as compared to urban teachers (See Table 4).

Figure 4

FREQUENCY DISTRIBUTION OF TOTAL SCORES



46 - 93	Strongly Negative to Negative
93 - 140	Negative to Neutral
140 - 187	Neutral to Positive
187 - 234	Positive to Strongly Positive

TABLE 4

MEAN TOTAL SCORES FOR SELECTED VARIABLES

	Mean	n
	Sex	
Male	169.94	113
Female	180.08	318
	Grade Level	
Primary	179.59	228
Intermediate	174.97	203
	Location	
Urban	177.158	327
Rural	178.25	104

Tables 5, 6, and 7 illustrate the results of the possible breakdowns when 2 of the 3 variables were combined. Table 5 indicates

TABLE 5

MEAN TOTAL SCORES FOR THE COMBINATION OF THE LOCATION AND GRADE LEVEL VARIABLES

Location / Grade Level	Urban	Rural
Primary	179.51 (n = 177)	179.88 (n = 51)
Intermediate	174.38 (n = 150)	176.68 (n = 53)

TABLE 6

MEAN TOTAL SCORES FOR THE COMBINATION OF THE SEX AND GRADE LEVEL VARIABLES

Grade Level \ Sex	Male	Female
Primary	164.44 (n = 9)	180.21 (n = 219)
Intermediate	170.41 (n = 104)	179.77 (n = 99)

TABLE 7

MEAN TOTAL SCORES FOR THE COMBINATION OF THE SEX AND LOCATION VARIABLE

Grade Level \ Sex	Male	Female
Urban	169.77 (n = 80)	179.55 (n = 267)
Rural	170.33 (n = 33)	181.93 (n = 71)

that there was no significant difference between any of the 4 subgroups formed by combining the location and grade level variables. However, when the sex variable was introduced some differences could be noted in the resultant subgroups. Male primary teachers were significantly lower in their degree of favorableness than the equivalent female group. They would also appear to be less favorable in their attitudes toward folk dance than their intermediate counterparts although the difference was considerably less. Female primary teachers

scored the highest but only marginally more than those in the female intermediate group (See Table 6).

Table 7 gives the mean total scores for the 4 subgroups formed by combining the sex and location variables. While significant differences existed between both urban and rural male teachers and their female counterparts, the largest difference was recorded between urban males and rural females.

In comparing the groups of males a marked[1] difference emerged between rural primary teachers and both urban and rural intermediate teachers. The mean total score for rural primary males was calculated at 160 -- considerably lower than both urban and rural intermediate males (170·16 and 171 respectively). All four subgroups of female teachers are equally favorable in their attitude toward folk dance (See Table 8).

The greatest difference in degree of favorableness toward folk dance lay between the female rural intermediate teachers (184·68) and their male primary colleagues (160·0).

2. Breakdown of Responses to Selected Questionnaire Items

Frequencies for each of the five response categories for the individual attitude statements were summated and summarized in table form. Two to four statements were selected to represent each of the six aspects of the teachers' attitudes toward folk dance under investigation and these are presented here for discussion. The tables, which are not included in this chapter, are located in Appendix D.

Prior to placement in the appropriate tables, responses were scored so that a high score was given for an "agree" response to

TABLE 8

MEAN TOTAL SCORES FOR COMBINATION OF
THE SEX, LOCATION AND GRADE LEVEL VARIABLES

Location \ Sex	Male		Female	
	Primary	Intermediate	Primary	Intermediate
Urban	165.71 (n = 7)	170.16 (n = 73)	180.08 (n = 170)	178.36 (n = 77)
Rural	160 (n = 2)	171 (n = 31)	180.09 (n = 49)	184.68 (n = 22)

a favorable statement, and for a "disagree" response to an unfavorable statement. Consequently in the following tables a positive position with respect to a negative (marked *) statement indicates a disagree response on behalf of the subject. For example the following statements were scored and placed in the table as follows.

ITEM 10: Folk dancing is boring.*

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
Scored	1	2	3	4	5
Table Placement	S.N. (Strongly Negative)	N. (Negative)	Neut. (Neutral)	P. (Positive)	S.P. (Strongly Positive)

ITEM 24: Folk dance is highly social in nature.

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
Scored	5	4	3	2	1
Table Placement	S.P.	P.	Neut.	N.	S.N.

The majority opinion was then calculated by adding the percentage of the population which responded (1) positively (either S.P. or P.), (2) negatively (either S.N. or N), and (3) neutrally and reporting the largest of the three resulting numbers.

Teachers' Personal Attitudes Toward Folk Dance

Items 14, 29, 35, and 40 were chosen as representative of the teachers' personal opinion toward folk dance.

ITEM 14: It would be interesting to learn more about folk dance. The majority opinion of all groups was positive with respect to this statement (85·4%). A slightly larger percentage of rural teachers, in comparison to urban teachers, responded favorably, but the sex variable again produced the greatest variation in responses. Over 90 percent of female respondents, as opposed to 71·7 percent of males, stated that they would be interested in learning more about folk dance. Primary teachers scored considerably higher than their intermediate colleagues. It was interesting to note that a higher percentage of teachers who were in their first 5 years of teaching, were more interested in increasing their knowledge of the topic than were those with 6 - 10 years of experience and teachers with over 16 years of experience. There was also a marked difference between the physical education major (75·8%) and non-major (86·1%) groups (See Table 9).

TABLE 9

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 14:
It would be interesting to learn more about folk dance.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	3.7	10.7	71.7	13.7	Positive	85.4
Urban (n = 327)	0.3	4.3	11.6	70.6	13.1	Positive	83.7
Rural (n = 104)	0	1.9	7.7	75	15.4	Positive	90.4
Male (n = 113)	0.9	9.7	17.7	60.2	11.5	Positive	71.7
Female (n = 318)	0	1.6	8.2	75.8	14.5	Positive	90.3
Primary (n = 228)	0	0.4	8.3	78.5	12.7	Positive	91.2
Intermed. (n = 208)	0.5	7.4	13.3	64	14.8	Positive	78.8
1 - 5 yrs. (n = 217)	0	3.2	6.5	72.8	17.5	Positive	90.3
6 - 10 yrs. (n = 112)	0	3.6	17	67.9	11.6	Positive	79.5
11 - 15 yrs. (n = 58)	1.7	1.7	8.6	81	6.9	Positive	87.9
16 + yrs. (n = 44)	0	9.1	18.2	63.6	9.1	Positive	72.7
P.E. Major (n = 33)	0	9.1	15.2	60.6	15.2	Positive	75.8
Non-P.E. Mjr. (n = 398)	0.3	3.3	10.3	72.6	13.5	Positive	86.1

ITEM 29: I enjoy teaching folk dance. The total population exhibited mixed feelings about this statement. The majority of male teachers, intermediate teachers, rural teachers, and those with 11 - 15 years of experience, responded in a neutral manner toward this item. All other groups were positive in their orientation but the percentages were considerably lower than were the responses to the previous statement. While the reason for this result is not evident from the data in Table 10, further insight as to why the respondents reacted in this way may be forthcoming in the summary of individual interviews.

The only marked difference between the groups of respondents was displayed by comparing physical education majors with non-physical education majors. Sixty point seven percent of teachers with a physical education background stated that they did enjoy teaching the activity, while only 45·2 percent of non-majors agreed. By comparing this result with the corresponding responses to the previous statement one possible interpretation as to why non-majors are less conclusive in their agreement to the statement was that they felt they lacked adequate background in the area. This interpretation was supported by similar comments made by many of the interviewees.

ITEM 35: Folk dance is not a suitable activity for boys. The vast majority (93·7%) of respondents in all groups disagreed with this statement and many strongly disagreed (32%) (See Table 11). This result suggests that teachers in general consider folk dance as an activity suitable to all students. However, by examining the responses to item 40 below, it is evident that a considerable number of teachers are not so sure that it can be introduced effectively to all students.

ITEM 40: Folk dance can be introduced effectively to all students.

TABLE 10

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 29:
I enjoy teaching folk dance.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	3	9.1	41.5	42.2	4.2	Positive	46.4
Urban (n = 327)	3.4	9.2	38.5	43.7	5.2	Positive	48.9
Rural (n = 104)	1.9	8.7	51.0	37.5	1	Neutral	51
Male (n = 113)	7.1	15	49.6	25.7	2.7	Neutral	49.6
Female (n = 318)	1.6	6.9	38.7	48.1	4.7	Positive	52.8
Primary (n = 228)	0.4	7.9	38.6	49.6	3.5	Positive	53.1
Intermed. (n = 208)	5.9	10.3	44.8	34	4.9	Neutral	44.8
1 - 5 yrs. (n = 217)	2.8	6.4	41	45.2	4.6	Positive	49.8
6 - 10 yrs. (n = 112)	2.7	14.3	41.1	37.5	4.5	Positive	42
11 - 15 yrs. (n = 58)	5.2	1.7	46.6	43.1	3.4	Neutral	46.6
16 + yrs. (n = 44)	2.3	18.2	38.6	38.6	2.3	Positive	40.9
P.E. Major (n = 33)	6.1	9.1	24.2	45.5	15.2	Positive	60.7
Non-P.E. Mjr. (n = 398)	2.8	9	43	41.9	3.3	Positive	45.2

TABLE 11

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 35:
Folk dance is not a suitable activity for boys.*

	S.N.	N.	NEUT.	P.	S. P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	0.5	5.3	61.7	32	Positive	93.7
Urban (n = 327)	0.3	0.6	5.5	61.2	32.4	Positive	93.6
Rural (n = 104)	1	0	4.8	65.5	30.8	Positive	94.3
Male (n = 113)	0.9	1.8	8	61.9	27.4	Positive	89.3
Female (n = 318)	0.3	0	4.4	61.6	33.6	Positive	95.2
Primary (n = 228)	0	0	3.9	58.8	37.3	Positive	96.1
Intermed. (n = 208)	1.0	1	6.9	65	26.1	Positive	91.1
1 - 5 yrs. (n = 217)	0.5	0	3.2	59	37.3	Positive	96.3
6 - 10 yrs. (n = 112)	0.9	0.9	4.5	63.4	30.4	Positive	93.8
11 - 15 yrs. (n = 58)	0	1.7	10.3	65.5	22.4	Positive	87.9
16 + yrs. (n = 44)	0	0	11.4	65.9	22.7	Positive	88.6
P. E. Major (n = 33)	3	0	9.1	57.6	30.3	Positive	87.9
Non-P. E. Mjr. (n = 398)	0.3	0.5	5.0	62.1	32.1	Positive	94.2

*Negative Statement

While all groups agreed with this statement, the majority percentages dropped considerably from those calculated for the previous statement (See Table 12). The male teachers displayed the least support for the item, with less than half (48·6%) of the group in agreement. These results seem to indicate that, while teachers feel it is suitable for all students, it may not be well received by the entire student body. It is possible that teachers felt that some students, particularly boys, may react negatively to the inclusion of folk dance in their programs.

To summarize, it would appear that since the majority of the total population were positive in their reactions to all the selected items that teachers' personally held a favorable attitude toward folk dance.

Teachers' Attitude Toward the Social Value of Folk Dance

Items 1, 13 and 24 were selected as representative of the social aspect of folk dance.

ITEM 1: Association with others in folk dancing is fun. Fifty-six point nine percent of the teachers polled agreed with the statement; a further 31·3 percent strongly agreed. This yielded a positive majority of opinion of 88·2 percent. Highest in their agreement to the statement, that association with others in this type of activity is fun, were the rural teachers. Ninety-three point two percent of this group endorsed this statement. Female teachers and those with 1 - 5 years of experience were also very positive with respect to this item (91·2%) and 92·2% respectively) (See Table 13).

ITEM 13: Folk dance develops a sense of cooperation within a class.

TABLE 12

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 40:
Folk dance can be introduced effectively to all students.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.4	11.1	25.8	57.5	4.2	Positive	61.7
Urban (n = 327)	1.5	11.6	24.8	57.2	4.9	Positive	62.1
Rural (n = 104)	1	9.6	28.8	58.7	1.5	Positive	60.2
Male (n = 113)	2.7	22.1	26.5	45.1	3.5	Positive	48.6
Female (n = 318)	0.9	7.2	25.5	61.9	4.4	Positive	66.3
Primary (n = 228)	0.4	7.9	25.9	62.7	3.1	Positive	65.8
Intermed. (n = 208)	2.5	14.8	25.6	51.7	5.4	Positive	57.1
1 - 5 yrs. (n = 217)	1.4	10.1	24.9	59	4.6	Positive	63.6
6 - 10 yrs. (n = 112)	0.9	16.1	22.3	57.1	3.6	Positive	60.7
11 - 15 yrs. (n = 58)	1.7	5.2	32.8	55.2	5.2	Positive	60.4
16 + yrs. (n = 44)	2.3	11.4	29.5	54.5	2.3	Positive	56.8
P.E. Major (n = 33)	6.1	15.2	18.2	48.5	12.1	Positive	60.6
Non-P.E. Mjr. (n = 398)	1	10.8	26.4	58.3	3.5	Positive	61.8

TABLE 13

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 1:
Association with others in folk dancing is fun.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.4	10.4	56.9	31.3	Positive	88.2
Urban (n = 327)	0	1.5	11.9	54.4	32.1	Positive	86.5
Rural (n = 104)	0	1	5.8	64.4	28.8	Positive	93.2
Male (n = 113)	0	3.5	16.8	60.2	19.5	Positive	79.7
Female (n = 318)	0	0.6	8.2	55.7	35.5	Positive	91.2
Primary (n = 228)	0	0	9.2	57.9	32.9	Positive	90.8
Intermed. (n = 208)	0	3	11.8	55.7	29.6	Positive	85.3
1 - 5 yrs. (n = 217)	0	0.9	6.9	58.5	33.7	Positive	92.2
6 - 10 yrs. (n = 112)	0	2.7	10.7	59.8	26.8	Positive	86.6
11 - 15 yrs. (n = 58)	0	0	17.2	51.7	31	Positive	82.7
16 + yrs. (n = 44)	0	2.3	18.2	47.7	31.8	Positive	79.5
P.E. Major (n = 33)	0	3	12.1	45.5	39.4	Positive	84.9
Non-P.E. Mjr. (n = 398)	0	1.3	10.3	57.8	30.6	Positive	88.4

Again the majority of the total population were in agreement with this statement (76•1%), however, a further examination of groups within the population reveals some discrepancies. Male teachers, as a group, were less supportive of this concept than their female colleagues (67•2% and 79•3% respectively). Primary teachers were also significantly more convinced than were the intermediate group (See Table 14). Those teachers who had a major in physical education were the least supportive of this ideal, with only 54•6 percent having endorsed the statement. While none of this group strongly disagreed with the item, 9•1 percent disagreed and a further 36•4 percent were undecided with respect to the potential of folk dance in developing a sense of cooperation within a class of elementary students.

ITEM 24: Folk dance is highly social in nature. While all groups exhibited a positive reaction to this statement, fewer teachers (65•9%), who have had 16 or more years of experience, agreed with this statement than any other group within the total population. Their score was significantly lower than that established for any other single group, and was 11 percent less than the level of agreement established for the total population. No explanation is apparent from Table 15 but a closer look at the two previous tables reveals a similar tendency.

To summarize the teachers' attitudes toward the social aspect of student participation in folk dancing, it can be stated that the teachers in general were favorably disposed toward the social value of the activity. The majority of respondents felt that folk dance was a social activity, capable of facilitating positive interaction within a class while developing a sense of cooperation.

TABLE 14

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 13:
Folk dance develops a sense of cooperation within a class.

	S. N.	N.	NEUT.	P.	S. P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	2.8	21.1	68.9	7.2	Positive	76.1
Urban (n = 327)	0	3.4	22	67.3	7.3	Positive	74.6
Rural (n = 104)	0	1	18.3	74	6.7	Positive	80.7
Male (n = 113)	0	3.5	29.2	63.7	3.5	Positive	67.2
Female (n = 318)	0	2.5	18.2	70.8	8.5	Positive	79.3
Primary (n = 228)	0	1.8	15.8	75	7.5	Positive	82.5
Intermed. (n = 208)	0	3.9	27.1	62.1	6.9	Positive	69
1 - 5 yrs. (n = 217)	0	3.2	18.5	70.5	7.8	Positive	78.3
6 - 10 yrs. (n = 112)	0	2.7	20.5	69.6	7.1	Positive	76.7
11 - 15 yrs. (n = 58)	0	0	32.8	62.1	5.2	Positive	67.3
16 + yrs. (n = 44)	0	4.5	20.5	68.2	6.8	Positive	75
P.E. Major (n = 32)	0	9.1	36.4	45.5	9.1	Positive	54.6
Non-P.E. Mjr. (n = 398)	0	2.3	19.8	70.6	7	Positive	77.6

TABLE 15

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 24:
Folk dance is highly social in nature.

	S.N.	N.	NEUT.	P.	S. P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	4.2	17.4	69.9	7.0	Positive	76.9
Urban (n = 327)	0.6	4.3	18	69.7	7.3	Positive	77
Rural (n = 104)	0	3.8	15.4	75	5.8	Positive	80.8
Male (n = 113)	0	6.2	17.7	67.3	8.8	Positive	76.1
Female (n = 318)	0.6	3.5	17.3	72.3	6.3	Positive	78.6
Primary (n = 228)	0.9	3.5	19.3	71.9	4.4	Positive	76.3
Intermed. (n = 208)	0	4.9	15.3	70	9.9	Positive	79.9
1 - 5 yrs. (n = 217)	0.5	4.2	13.8	71.4	10.1	Positive	81.5
6 - 10 yrs. (n = 112)	0	1.8	21.4	71.4	5.4	Positive	76.8
11 - 15 yrs. (n = 58)	1.7	5.2	17.2	72.4	3.4	Positive	75.8
16 + yrs. (n = 44)	0	9.1	25	65.9	0	Positive	65.9
P.E. Major (n = 33)	0	0	21.2	69.7	9.1	Positive	78.8
Non-P.E. Mjr. (n = 398)	0.5	4.5	17.1	71.1	6.8	Positive	77.9

Teachers' Attitudes Toward the Physical Value of Folk Dance

This aspect of the teachers' attitudes toward folk dance is represented by items 5, 19 and 20. The question here was basically whether or not any physical benefits could be obtained through participation in folk dance activities.

ITEM 5: Folk dance improves coordination. All respondents were highly positive in their belief that folk dancing improves coordination. None of the teachers strongly disagreed with the statement and only a very small percentage disagreed or were undecided (1•4% and 6•3% respectively). It is interesting to note that in this case the difference between males and females is not marked. A complete breakdown of responses to this item is given in Table 16.

ITEM 19: Folk dance contributes little to the development of agility. The majority (86•5%) of the total population disagreed with this statement, thus indicating that as a group teachers believe that folk dancing does contribute to the development of agility in students. Physical education majors were most cognizant of this value of folk dance. The one significant difference of opinion existed between male and female teachers. Eighty-nine point nine percent of female teachers, as compared to 77 percent of male teachers, disagreed with the statement. Variation in terms of teaching experience did not affect teachers' opinions toward this aspect of folk dance in question (See Table 17).

ITEM 20: Frequent and regular participation in folk dancing will keep a person physically fit. While 60•4 percent of the total population displayed a positive reaction to this item, the extent of agreement

TABLE 16

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 5:
Folk dance improves coordination.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.4	6.3	74.2	18.1	Positive	92.3
Urban (n = 327)	0	1.2	6.4	75.2	17.1	Positive	92.3
Rural (n = 104)	0	1.9	5.8	71.2	21.2	Positive	92.4
Male (n = 113)	0	3.5	8.8	72.6	15	Positive	87.6
Female (n = 318)	0	0.6	5.3	74.8	19.2	Positive	94
Primary (n = 228)	0	1.3	4.8	76.3	17.5	Positive	93.8
Intermed. (n = 208)	0	1.5	7.9	71.9	18.7	Positive	90.6
1 - 5 yrs. (n = 217)	0	0.9	4.6	74.2	20.3	Positive	94.5
6 - 10 yrs. (n = 112)	0	2.7	9.8	70.5	17	Positive	87.5
11 - 15 yrs. (n = 58)	0	0	1.7	84.5	13.8	Positive	98.3
16 + yrs. (n = 44)	0	2.3	11.4	70.5	15.9	Positive	86.4
P.E. Major. (n = 33)	0	3	6.1	69.7	21.2	Positive	91.4
Non-P.E. Mjr. (n = 398)	0	1.3	6.3	74.6	17.8	Positive	92.4

TABLE 17

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 19:
Folk dance contributes little to the development of agility.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	2.1	11.4	69.8	16.7	Positive	86.5
Urban (n = 327)	0	1.8	11.6	68.8	17.7	Positive	86.5
Rural (n = 104)	0	2.9	10.6	73.1	13.5	Positive	86.6
Male (n = 113)	0	4.4	18.6	63.7	13.3	Positive	77
Female (n = 318)	0	1.3	8.8	72	17.9	Positive	89.9
Primary (n = 228)	0	0.9	10.5	71.9	16.7	Positive	88.6
Intermed. (n = 208)	0	3.4	12.3	67.5	16.7	Positive	84.2
1 - 5 yrs. (n = 217)	0	3.7	9.7	68.6	18	Positive	86.6
6 - 10 yrs. (n = 112)	0	0	12.5	71.4	16.1	Positive	87.5
11 - 15 yrs. (n = 58)	0	0	13.8	74.1	12.1	Positive	86.2
16 + yrs. (n = 44)	0	2.3	13.6	65.9	18.2	Positive	84.1
P.E. Major (n = 33)	0	3	3	81.8	12.1	Positive	93.9
Non-P.E. Mjr. (n = 398)	0	2	12.1	68.8	17.1	Positive	85.9

*Negative Statement

dropped significantly below the levels established on the two previous statements. Despite the fact that the percentage of physical education majors who endorsed this item was considerably higher than all other groups, their response to this statement, was nevertheless, lower than their responses to items 5 and 19. Table 18 contains the complete breakdown of responses to statement 20.

In summarizing, it appears evident, from the percentages of positive opinion exhibited, that the majority of teachers recognize the value of folk dance in developing agility and coordination but are less willing to accept that participation in the activity will maintain overall physical fitness. It is interesting to note that physical education majors are significantly more accepting of the physical benefits of participation than they are of the social value of folk dance.

Teachers' Attitudes Toward the Cultural Value

Items 11, 34 and 45 were selected as representative of the cultural aspect of folk dance.

ITEM 11: Folk dance provides cultural enrichment in the curriculum. Ninety-two point one percent of the total population agreed with this statement and all group majorities except that of the physical education majors were marginally above or below the total population level. Those teachers with a major in physical education, although they were still strongly in favor of this item, had a lower overall percentage majority (81.8%). Female respondents, who scored higher than the total population level (94%), were somewhat more favorably disposed toward the statement than the male group. The difference was not considered

TABLE 18

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 20:
Frequent and regular participation in folk dancing will keep a person physically fit.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.1	10	28.5	54.1	6.3	Positive	60.4
Urban (n = 327)	1.2	11.3	29.1	52.9	5.5	Positive	58.4
Rural (n = 104)	1	5.8	26.9	57.7	8.7	Positive	66.4
Male (n = 113)	1.8	13.3	30.1	45.1	9.7	Positive	54.8
Female (n = 318)	0.9	8.8	2.8	57.2	5	Positive	62.2
Primary (n = 238)	1.8	8.3	29.8	56.1	3.9	Positive	60
Intermed. (n = 208)	0.5	11.8	27.1	51.7	8.9	Positive	60.6
1 - 5 yrs. (n = 217)	0.5	11.5	27.2	54.4	6.4	Positive	60.8
6 - 10 yrs. (n = 112)	0.9	7.1	31.3	52.7	8	Positive	60.7
11 - 15 yrs. (n = 58)	3.4	6.9	29.3	56.9	3.4	Positive	60.3
16 + yrs. (n = 44)	2.3	13.6	27.3	52.3	4.5	Positive	56.8
P.E. Major (n = 33)	0	9.1	15.2	63.6	12.1	Positive	75.7
Non-P.E. Mjr. (n = 398)	1.3	10	29.6	53.3	5.8	Positive	59.1

significant (94% and 86•7% respectively). Hence we have evidence to indicate the use of folk dance as a means of enhancing the cultural dimension of the elementary school curriculum. A complete breakdown of the responses to this item is shown in Table 19.

ITEM 34: Folk dance deepens the knowledge of the cultural heritage of Canada. All groups of subjects showed majority opinions in favor of this statement but the percentages were fairly low. The highest agreement came from the rural teachers (70•2%) while the lowest percentages were recorded by the male group (56•6%) followed by the intermediate group (59•6%). Again variations in teaching experience had little effect on the teachers' opinion regarding the item (See Table 20).

ITEM 45: Folk dance is a part of culture that is worth preserving for its own sake. The majority (87•4%) of the total population supported the concept embedded in this statement. One significant difference of opinion emerged when a comparison was made between the male and female respondents. Ninety-one point two percent of female teachers endorsed this view but only 77 percent of male teachers agreed. Primary teachers were more positively disposed toward the statement than their intermediate colleagues but the difference was not statistically significant (90•4% and 84•3% respectively). All other groups were approximately equivalent in their responses to the item (See Table 21).

To summarize the teachers' attitudes toward the cultural value of folk dance, it appears that teachers hold a favorable opinion of this aspect but have some reservations with respect to its contribution to the deepening of knowledge of the cultural heritage of Canada. This is a justifiable and realistic attitude especially as the writer has already noted that folk dance alone does not give a

TABLE 19

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 11:
Folk dance provides cultural enrichment in the curriculum.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	0.7	7.2	82.6	9.5	Positive	92.1
Urban (n = 327)	0	0.6	7.6	81.7	10.1	Positive	91.8
Rural (n = 104)	0	1	5.8	85.6	7.7	Positive	93.3
Male (n = 113)	0	1.8	11.5	80.5	6.2	Positive	86.7
Female (n = 318)	0	0.3	5.7	83.3	10.7	Positive	94
Primary (n = 228)	0	0	5.3	85.5	9.2	Positive	94.7
Intermed. (n = 208)	0	1.5	9.4	79.3	9.9	Positive	89.2
1 - 5 yrs. (n = 217)	0	0.9	5.1	82.9	11.1	Positive	94
6 - 10 yrs. (n = 112)	0	0	10.7	79.5	9.8	Positive	89.3
11 - 15 yrs. (n = 58)	0	1.7	6.9	86.2	5.2	Positive	91.4
16 + yrs. (n = 44)	0	0	9.1	84.1	6.8	Positive	90.9
P.E. Major (n = 33)	0	3	15.2	69.7	12.1	Positive	81.8
Non-P.E. Mjr. (n = 398)	0	0.5	6.5	83.7	9.3	Positive	93

TABLE 20

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 34:
Folk dance deepens the knowledge of the cultural heritage of Canada.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	4.4	31.1	58.7	5.6	Positive	64.3
Urban (n = 327)	0	4.3	33.3	57.2	5.2	Positive	62.4
Rural (n = 104)	1	4.8	24	63.5	6.7	Positive	70.2
Male (n = 113)	0	6.2	37.2	51.3	5.3	Positive	56.6
Female (n = 318)	0.3	3.8	28.9	61.3	5.7	Positive	67
Primary (n = 228)	0	4.4	27.2	63.6	4.8	Positive	68.4
Intermed. (n = 208)	0.5	4.4	35.5	53.2	6.4	Positive	59.6
1 - 5 yrs. (n = 217)	0	5.1	31.3	58.1	5.5	Positive	63.6
6 - 10 yrs. (n = 112)	0.9	3.6	32.1	57.1	6.3	Positive	63.4
11 - 15 yrs. (n = 58)	0	1.7	31	63.8	3.4	Positive	67.2
16 + yrs. (n = 44)	0	6.8	27.3	59.1	6.8	Positive	65.9
P.E. Major (n = 33)	0	3	30.3	60.6	6.1	Positive	66.7
Non-P.E. Mjr. (n = 398)	0.3	4.5	31.2	58.5	5.5	Positive	64

TABLE 21

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 45:
Folk dance is a part of culture that is worth preserving for its own sake.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.9	10.7	79.1	8.3	Positive	87.4
Urban (n = 327)	0	1.8	10.7	78.6	8.9	Positive	87.5
Rural (n = 104)	0	1.9	2.6	80.8	6.7	Positive	87.5
Male (n = 113)	0	5.3	17.7	69	8	Positive	77
Female (n = 318)	0	0.6	8.2	82.7	8.5	Positive	91.2
Primary (n = 228)	0	0.4	9.2	81.6	8.8	Positive	90.4
Intermed. (n = 208)	0	3.4	12.3	76.4	7.9	Positive	84.3
1 - 5 yrs. (n = 217)	0	1.4	11.5	78.8	8.3	Positive	87.1
6 - 10 yrs. (n = 112)	0	1.8	8.9	83.9	5.4	Positive	89.3
11 - 15 yrs. (n = 58)	0	1.7	12.1	72.4	13.8	Positive	86.2
16 + yrs. (n = 44)	0	4.5	9.1	77.3	9.1	Positive	86.4
P.E. Major (n = 33)	0	3	9.1	75.8	12.1	Positive	87.9
Non-P.E. Mjr. (n = 398)	0	1.8	10.8	79.4	8	Positive	87.4

total understanding of various ethnic communities. However, combined with an indepth study of traditions, geography and music, it does provide cultural enrichment in the curriculum.

Teachers' Attitudes Toward the Recreational Value of Folk Dance

Two items have been chosen to assist in ascertaining the attitudes held by the respondents toward this aspect of folk dance. They were item 7 and item 30.

ITEM 7: Folk dance is a good recreational activity. Responses to this item alone indicated that teachers have a highly favorable attitude toward folk dance as a recreational pursuit. None of the respondents strongly disagreed with the statement and very few disagreed. The percentage disagreement ranged from 0% (teachers with 11 - 15 years of experience) to 4·5% (teachers with 16 or more years of experience). Female, primary, and rural groups, together with the group with 1 - 5 years of experience, had the highest levels of agreement (94%, 93%, 93·3% and 94% respectively). The largest difference within groups of the same variable was observed between the group with 1 - 5 years of experience (94%) and their colleagues with 16 or more years of experience in the teaching profession (81·9%). A complete breakdown of responses to item 7 is shown in Table 22.

ITEM 30: Folk dance has an advantage over many activities in that it can be enjoyed throughout one's life. The majority of the teachers polled indicated a favorable response to this item (80·1%). Again the lowest level of positive responses was registered by those teachers who had been teaching for 16 or more years (68·1%). The difference between their scores and the total population mean is statistically

TABLE 22

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 7:
Folk dancing is a good recreational activity.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.2	7.9	76.1	14.8	Positive	90.9
Urban (n = 327)	0	1.2	8.6	74.6	15.6	Positive	90.2
Rural (n = 104)	0	1	5.8	80.8	12.5	Positive	93.3
Male (n = 113)	0	2.7	15	69.9	12.4	Positive	82.3
Female (n = 318)	0	0.6	5.3	78.3	15.7	Positive	94
Primary (n = 228)	0	0.9	6.1	77.6	15.4	Positive	93
Intermed. (n = 208)	0	1.5	9.9	74.4	14.3	Positive	88.7
1 - 5 yrs. (n = 217)	0	0.9	5.1	76.5	17.5	Positive	94
6 - 10 yrs. (n = 112)	0	0.9	9.8	78.6	10.7	Positive	89.3
11 - 15 yrs. (n = 58)	0	0	10.3	81	8.6	Positive	89.5
16 + yrs. (n = 44)	0	4.5	13.6	61.4	20.5	Positive	81.9
P.E. Major (n = 33)	0	3	9.1	66.7	21.2	Positive	87.9
Non-P.E. Mjr. (n = 398)	0	1	7.8	76.9	14.3	Positive	91.2

significant. It was noted that the disagree responses of the group to this item is identical to that of the previous item - 4·5%. A greater number of respondents in this group were undecided in their reaction to item 30 than was the case with item 7. The only other major difference within variable groups was observed in the comparison of male teachers and female teachers. The females were 82·3% in favor of the statement and the males were 73·4% in favor (See Table 23).

To summarize the teachers attitudes toward the recreational value of folk dance, it can be stated that over 80 percent of teachers agree that it is a good recreational activity, capable of providing enjoyment throughout one's life. It can be established from these results that teachers as a group hold a favorable attitude toward this aspect of folk dance.

Teachers' Attitudes Toward the Place of Folk Dance in the Curriculum

Items 9, 32 and 38 were selected to represent the opinions of teachers toward the place of folk dance in the elementary curriculum.

ITEM 9: Folk dance deserves an important place in the curriculum. This item produced mixed responses from the respondents. Five of the variable broups showed a positive majority response, however four of the five percentage figures yielded were lower than 50% of the group populations. The one exception was the group of physical education majors who were 51·6% in favor of folk dance being allocated an important position in the curriculum. The pattern of responses in the total population is reflected in all of the variable groups. The population was evenly split between the neutral and positive positions

TABLE 23

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 30:
Folk dance has an advantage over many activities in that it can be enjoyed through one's life.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	5.1	14.6	70.3	9.8	Positive	80.1
Urban (n = 327)	0.3	5.8	16.2	67.3	10.4	Positive	77.7
Rural (n = 104)	0	2.9	9.6	79.8	7.7	Positive	87.5
Male (n = 113)	0	6.2	20.4	63.7	9.7	Positive	73.4
Female (n = 318)	0.3	4.7	12.6	72.6	9.7	Positive	82.3
Primary (n = 228)	0.4	5.3	11.4	76.3	6.6	Positive	82.9
Intermed. (n = 208)	0	4.9	18.2	63.5	13.3	Positive	76.8
1 - 5 yrs. (n = 217)	0	6	10.1	73.8	10.6	Positive	84.4
6 - 10 yrs. (n = 112)	0	3.6	17.9	67.9	10.7	Positive	78.6
11 - 15 yrs. (N = 58)	1.7	5.2	15.5	75.9	1.7	Positive	77.6
16 + yrs. (n = 44)	0	4.5	27.3	54.5	13.6	Positive	68.1
P.E. Major (n = 33)	0	3	12.1	72.7	12.1	Positive	84.8
Non-P.E. Mjr. (n = 398)	0.3	5.3	14.7	70.1	9.6	Positive	79.7

(41·1% each) but the mean score for this item was 3·24 which is marginally higher than neutral (3). In the location variable, the urban teachers were more positive than were the rural teachers who took a neutral stand on the issue. With respect to the sex variable groups, the majority of males were neutral while the females were positive but not strongly positive in their reactions. Primary teachers were also positive but their intermediate colleagues were neutral as were the non-physical education majors. Teachers in their sixth to tenth year of teaching were positive but all other groups within this variable were neutral (See Table 24).

ITEM 32: Folk dance has no place in modern education.* Unlike the reactions to the previous item all respondent groups exhibited a highly positive response to this statement. Seventy point one percent of the total population disagreed with the statement and a further 25 percent strongly disagreed. This yielded a total positive majority of 95·1 percent. No subjects registered a strong agreement and only small percentages of agreement were observed. These highest percentage of negative responses were recorded by the male respondents; 2·7 percent of this group agreed with the statement. This group had also the largest percentage of neutral responses - 10·6 percent. Consequently the group had the lowest percentage of positive responses - 86·7 percent; significantly lower than their female colleagues (98·1%). All other groups registered an over 90 percent positive majority opinion (See Table 25).

ITEM 38: If, for any reason, a few subjects have to be dropped from the physical education program, folk dance should be one of them.* Although the total population had a positive majority opinion the

TABLE 24

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 9:
Folk dance deserves an important place in the curriculum.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	2.3	15.5	41.1	37.8	3.3	Neut./Pos.	41.1(P) 41.1(N)
Urban (n = 327)	2.8	15	40.4	38.5	3.4	Positive	41.9
Rural (n = 104)	1	17.3	43.3	35.6	2.9	Neutral	43.3
Male (n = 113)	7.1	18.6	48.7	23.9	1.8	Neutral	48.7
Female (n = 318)	0.6	14.5	38.4	42.8	3.8	Positive	46.6
Primary (n = 228)	0.4	14	39.5	43	3.1	Positive	46.1
Intermed. (n = 208)	4.4	17.2	42.9	32	3.4	Neutral	42.9
1 - 5 yrs. (n = 217)	1.8	14.3	42.9	37.3	3.7	Neutral	42.9
6 - 10 yrs. (n = 112)	2.7	20.5	33	41.1	2.7	Positive	43.8
11 - 15 yrs. (n = 58)	3.4	13.8	46.6	31	5.2	Neutral	46.6
16 + yrs. (n = 44)	2.3	11.4	45.5	40.9	0	Neutral	45.5
P.E. Major (n = 33)	3	21.2	24.2	45.5	6.1	Positive	51.6
Non-P.E. Mjr. (n = 398)	2.2	15.1	42.5	37.2	3	Neutral	42.5

TABLE 25

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 32:
Folk dance has no place in modern education.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	0.7	4.2	70.1	25	Positive	95.1
Urban (n = 327)	0	0.6	4.6	69.1	25.7	Positive	94.8
Rural (n = 104)	0	1	2.9	73.1	23.1	Positive	96.2
Male (n = 113)	0	2.7	10.6	63.7	23	Positive	86.7
Female (n = 318)	0	0	1.9	72.3	25.8	Positive	98.1
Primary (n = 228)	0	0	2.2	73.7	24.1	Positive	97.8
Intermed. (n = 208)	0	1.5	6.4	66	26.1	Positive	92.1
1 - 5 yrs. (n = 217)	0	0.5	1.8	68.7	29	Positive	97.7
6 - 10 yrs. (n = 112)	0	0.9	6.3	72.3	20.5	Positive	92.8
11 - 15 yrs. (n = 58)	0	1.7	6.9	70.7	20.7	Positive	91.4
16 + yrs. (n = 44)	0	0	6.8	70.5	22.7	Positive	93.2
P.E. Major (n = 33)	0	3	6.1	51.5	39.4	Positive	90.9
Non-P.E. Mjr. (n = 398)	0	0.5	4	71.7	23.7	Positive	95.4

*Negative Statement

percentage of disagree responses was only marginally higher than the percentage of undecided responses. Respondents from the male, intermediate, 6 - 10 years of experience, 16 plus years of experience and non-physical education majors indicated a neutral position with respect to the item. Responses to this statement showed no significant difference between the male and female groups. Physical education majors recorded the highest percentage of disagreement with the intent of the statement (57.6%). A breakdown of responses to item 38 is shown in Table 26.

An overall summary of responses to the three items in this category uncovers some interesting observations. There is little doubt, in the teachers' opinion, that folk dance has a place in the curriculum but just how prominent the position should be is still undecided. The mixed pattern of responses to item 38 suggests that teachers as a group tend to avoid selecting folk dance over the other activities as a teaching subject. Despite the fact that they agree it has social, physical, cultural, and recreational value, many teachers would exclude folk dance from the program if they had to drop a few subjects. This again could possibly be the reflection of a lack of confidence which stems from inadequate background in the area.

3. Summary of Responses to Part 3 of the Questionnaire

The data obtained from responses to the third part of the questionnaire yielded valuable information regarding the teaching of folk dance in the P.G.S.D. It was discovered that 197 (47.7%) of the teachers surveyed taught folk dance in the academic year 1978-79. Two hundred and twenty-seven (52.7%) subjects stated that they had not and

TABLE 26

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 38:
If, for any reason, a few subjects have to be dropped from the physical education program, folk dance should be one of them.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.9	9.7	44.1	37.1	7.2	Positive	44.3
Urban (n = 327)	1.5	9.8	44.3	36.4	8	Positive	44.4
Rural (n = 104)	2.9	9.6	43.3	39.4	4.8	Positive	44.2
Male (n = 113)	6.2	10.6	54.9	23.9	4.4	Neutral	54.9
Female (n = 318)	0.3	9.4	40.3	41.8	8.2	Positive	50
Primary (n = 228)	0.4	7.9	43.9	40.4	7.5	Positive	47.9
Intermed. (n = 208)	3.4	11.8	44.3	33.5	6.9	Neutral	44.3
1 - 5 yrs. (n = 217)	1.8	8.8	41.9	39.2	8.3	Positive	47.5
6 - 10 yrs. (n = 112)	0.9	9.8	49.1	34.8	5.4	Neutral	49.1
11 - 15 yrs. (n = 58)	3.4	10.3	36.2	43.1	6.9	Positive	50
16 + yrs. (n = 44)	2.3	13.6	52.3	25	6.8	Neutral	52.3
P.E. Major (n = 33)	6.1	12.1	24.2	42.4	15.2	Positive	57.6
Non-P.E. Mjr. (n = 398)	1.5	9.6	45.7	36.7	6.5	Neutral	45.7

*Negative Statement

were not planning to include folk dance in their programs and the remaining 7 (1•6%) had not decided at the time of the questionnaire completion as to whether or not they would teach it. Those not teaching folk dance represented over half of the total number of subjects.

The most frequently mentioned reason for not teaching folk dance was a lack of confidence on the part of the teacher. Over 60 percent (63•4) of those not teaching folk dance cited this as their explanation. A further 27% of this group also felt that they did not have adequate resources available and 22•5% expressed a concern about the amount of time needed to prepare for the activity. Five subjects stated that they did not teach folk dance because they could not see any value in it, while 21 subjects admitted that they themselves did not view it as an enjoyable activity and hence did not introduce it to their students.

Among the group of subjects who did teach folk dance, the majority (54•3%) used the district level program in selected dances for their classes. The remainder used either the material they were given in university courses, or material which they selected from the dances they themselves learned in school, in clubs or from other teachers.

The district tapes and individual school library record collections received equal amounts of favor in the choice of music for folk dance classes (54•8% and 53•3% respectively). Fifty-three (26•9%) teachers also depended upon their own personal music collections. It should be noted that a number of teachers used two or all three of these source alternatives.

The data showed that while there was a considerable amount of folk dance taught in the elementary schools during 1978-79, the majority of teachers still tend to avoid teaching it. This seems primarily due to the fact that they do not feel confident enough to introduce it. On the topic of the level system, it appeared that despite the fact that it was receiving substantial use, there still exists a great deal of room for expansion. At present the dances included in each phase of the level system, are similar only with respect to the degree of difficulty of the steps they contain. The task of choosing dances within each level, with appropriate tempo and formation for individual groups of students, has been left to the classroom teacher. In view of the fact that so many teachers express a lack of expertise in the area, the level system should perhaps be expanded to provide guidance in selecting a suitable tempo and formation in addition to steps.

The vast majority of teachers in the P.G.S.D. felt that further folk dance in-service would be worthwhile (See Table 27) and opted for a series of progressive workshops as the most beneficial type of in-service. However, 125 (29%) teachers would like to see a resource person available to assist in the classroom on a request basis. Weekdays, either after school or in the evenings were the most frequently chosen time for conducting in-service but 27·8% of the respondents stated that they would be willing to attend in-service only if release time from the classroom was provided.

4. Summary of Responses to the Interview Items

The 21 interview participants were selected randomly from

TABLE 27

BREAKDOWN OF RESPONSES TO THE QUESTION:
DO YOU THINK THERE SHOULD BE FURTHER FOLK DANCE IN-SERVICE OFFERED?

RESPONSE	FREQUENCY	% OF TOTAL
Yes	359	83.3%
No	28	6.5%
Undecided	7	1.6%
No Answer	37	8.6%

the questionnaire respondents who indicated a willingness to be interviewed. The interviewer used a previously constructed interview schedule consisting of 10 items. Each item was followed by one or more probes designed to obtain greater depth of information from the initial response. Two different types of probes were used; (1) previously established - printed on the schedule (Appendix B), and (2) spontaneous probes - used to follow up promising leads.

In this section responses to the individual items on the interview schedule are summarized. Representative quotations are taken directly from the verbatim transcripts which were made from the original interview tapes.

ITEM 1. Would you like to make any comment about the questionnaire?

As was anticipated, this item served only as an "ease-in" to the other items. However, all 21 respondents stated that the questions on the questionnaire were easy to understand, a feature which may have contributed to the high percentage of returns. Three interviewees felt that it could have been shorter yet 9 stated that in

their opinion it was fine and covered the topic thoroughly.

> It was a very thorough questionnaire. It covered all the types of things that crossed my mind.

Those who expressed concern about the length of the questionnaire qualified their responses by suggesting it would be fine if other tasks were not pressing. To quote one respondent:

> A little bit long for the time of year; a lot of people had other things they had to do but the questions were good.

Another teacher added the following:

> I was pleased. It left it completely up to me. I wasn't guided in any way to answer a certain question. I felt good about that. You know some questionnaires, you feel this is the answer that should be given.

ITEM 2. Could you tell me about the physical education program in your school?

Six teachers reported that their schools offered daily physical education to all students and a further three offered daily physical education in the intermediate grades only. The minimum number of periods reported was 2 per week, and this was true of only 2 respondents. The remainder offered 3 or 4 periods per week.

Four teachers felt that they had a balanced physical education program in their schools, However, the majority felt that there was a heavy games bias, particularly at the intermediate grade level. Gymnastics and dance were included in some programs but this depended on the background of the individual teachers. It was discovered that most teachers were unaware of what their colleagues were teaching. The situation is summarized in these responses:

> There's a lot of games taught, a lot of team sports in the upper end.

> Probably folk dance is the least taught in the P.E. program.
>
> It's really sort of hit and miss except for the fact that we have previews that we develop for the year.
>
> Very few of them (teachers) teach gymnastics - that's my preference. I like that type of program. Most teachers only teach games.
>
> There's not too much continuity between programs. We've got folk dance being taught in grade 3 and then not again until I get them. Gymnastics is hit and miss, depends on the background of the people teaching it.
>
> We are all basically doing our own thing and we are following a curriculum and some people follow manuals.
>
> I do games, but we do a lot of other things. Probably, from what I see of the intermediate level - games, yes, plus fitness.
>
> I'm not positive, but I feel they're (other teachers) more towards sports, team sports. I'd say in the intermediate grades it's mostly games.
>
> At the beginning of the year we discussed how P.E. classes should be divided into three parts; games, and the gymnastics and that type of thing, so on. Hopefully that's what they're doing. Probably a heavy emphasis on minor games and team games. But basically we try to stress the three parts.

An extracurricular activity program was apparently offered at all the schools in which the interviewees taught although five reported that the primary grades were excluded from the program. Again the activities were almost entirely games oriented and often followed the physical education classes.

> Activities are basically whatever's in season in the regular games period.
>
> I think it goes in accordance with what we're doing in P.E.

ITEM 3. Do you teach your own physical education?

Sixteen of the interviewees taught all of their own physical education; one taught some of the program and four did not teach any. Folk dance was included in 13 of the 21 programs and for the majority it was the only form of dance they offered. Seven teachers taught creative dance and three included square dance. Two teachers have taught disco dancing as part of their dance program. None of the respondents taught more than two forms of dance.

Subsequent probes discovered that those who did not teach folk dance excluded it for two main reasons. Some preferred creative dance for their students while others just did not feel qualified to teach it.

> Mainly because I have no training at all in folk dance. I really don't know the first thing about it. That's my only reason really. I know there's been workshops and things on it but I just haven't managed to get to them. Not that the desire isn't there.
>
> I feel unqualified, and sort of nervous. Stepping into the unknown - its sort of difficult.
>
> Because I prefer, I hate to use this phrase, this creative dance business. I prefer the Mary Helen Richard's approach. In folk dance I find myself teaching, not the response to music, but the "put your foot here, put your foot there" - it's too structured. The amount of time you spend, especially the way I do it, kills the whole idea about dance and pleasurable experience.

One teacher reported that she has taught it successfully at the grade 4/5 level but would not consider introducing it to her present grade 7 class because she felt the grade seven academic curriculum was too heavy. Another teacher had not included folk dance because her school

is still under construction and they were sharing facilities with another school which made access to facilities and equipment, such as tape recorders, etc., difficult.

The teachers who did include folk dance in their program give numerous reasons for doing so. Prominent in the list was the fact that they themselves enjoy it and they claim their students enjoy it as well. Many recognized the opportunity for developing positive interpersonal relationships among the students. This is supported by the comments made by the respondents, representing their reasons for teaching folk dance.

> I like it myself and I think its really important that young children learn folk dance and it's especially important for the boys. They're at the age where they don't want to touch the other person or girl and they soon learn that it's fun and it's really good exercise.
>
> I fould it valuable socially because it got the kids doing something and forced them to do something together. Usually the kids are split boy/girl. Folk dancing ... brought them together. Sometimes the lower kids manage to excell.
>
> Because they really enjoy it after they know it. My kids do. They love it.
>
> For many, many reasons. For politeness ... for the social aspect of it. I like the boys and girls to invite people to dance ... they soon find out that it isn't just their friends that are good dancers, they can dance with anybody. And it covers direction, they soon learn quickly which is their right hand and left foot. Listening skills, they must listen to direction. Of course it teaches body movement, grace and poise, rhythm, ... It just covers such a wide, wide area.
>
> I took it in grade 6 ... and I enjoyed that so much and I thought my kids would probably really like that.

I enjoy it and I figure it's good exercise and it's good socially for the kids as well.

I enjoy it ... I think for grade 1 it's good to get them into some kind of organized activity like that and they like it, they really enjoy it.

Social reasons, body coordination, rhythm, probably in this school for social reasons more than anything.

Variety, most of the kids enjoy it.

I like it. Partly because it's good for social interaction for the children ... better than games ... you can see the improvement over the time period we do it.

First of all because it's fun, and with daily P.E. ... I've got to have variety ... It teaches them to cooperate with one another. It's good for skills - socializing skills. It's excellent.

I think, especially for primary, the music aspect of it is tremendous - the music/rhythmic type deal ... the other thing is the body contact - some children are uptight and inhibited. Sometimes children can't touch each other ... and in folk dance there's that contact that's really assuring and really positive.

It should be pointed out that the majority of these comments were made by teachers of primary grade level.

ITEM 4. Are you aware of the folk dance level program which is available in the district?

Almost half of the respondents (10) were not aware of the existence of a folk dance level program in the district and 2 were only vaguely aware of it. Of the remainder 6 had used it in the selection of dances. Reaction to the program varied according to the background of the respondent. It appeared that those who had a previous experience in folk dance tend to use their own material but some use the music from the district tapes. Those without previous

experience found the program very useful.

> I use the tapes quite often but I go back to my P.E. program, the one I had when I took my B.P.E.
>
> Well, I took four summers of P.E. courses in Ontario, and they placed a lot of weight upon folk dance, and I just select what they gave me.
>
> Very, very useful ... the dances I taught this year I didn't know at all until I read the booklet, and just be reading it I can pick out what the children are supposed to do.

A few suggestions were given for improving the present program:

1. more definite progressions;
2. removal of some similar dances;
3. better recording of music, and the
4. dances should have a well established rhythm.

ITEM 5. In your opinion what benefits can children gain from folk dancing?

Although the cultural and recreational benefits were mentioned, in general the respondents emphasized the physical and social gains from participation in folk dancing.

> Well, there are obviously social benefits and certain historical understanding of different cultures ...
>
> Socialization, in that they work together ... it's non-competitive ... I think that's important as well. Let's see, other benefits - rhythm, I mentioned, the awareness and appreciation of music.
>
> Mainly with grade 7's it's a good social thing. Good interaction with males and females in the class. Good exercise, fun and social interaction.

... depending upon the age level at which the program would be implemented for the kids, that there would possibly be a benefit as far as motor development is concerned ... I think that a natural outgrowth of the folk dancing would be to encourage or develop an interest in people of different countries, and people may become less convergent in their thinking ...

I guess maybe something they can do when they're older and also coordination, rhythm ...

It's definitely social. More social than ordinary P.E. - they do have to interact. It's fun, too ... it's really good exercise for one thing.

Just the social thing of being able to interact, without acting ridiculous or silly about it, is really important. Of course there's the physical benefit as well because they do actually work up a sweat doing it.

Social contact, giving them confidence, poise and grace, rhythm ... because of the social aspect, there's also the emotional - it gives them this confidence that they feel they can - they're just as capable and competent as anyone else. So it builds up their confidence.

I think benefits of communication, other than verbal; the rhythm; just the cooperation in a way that's not competitive ... with them I would hope I'd be able to teach them the cultural aspects, like you know, different countries and their similarities - similarities in dance and so of course similarities in culture.

It ties in with the music program; the rhythmic movement, it's good for coordination; good for the heart because they're really working hard; social aspects - boys find out it's not so bad to dance with girls and vice versa.

Well you've got to work with other people in the group to make it happen. There's a lot of individual work at school and having them together in groups is really good for them. They have to get socially adjusted to the point where they can accept other people ... There's exercise; there's stamina.

> Well, there are all sorts of benefits; social graces you learn and you do really develop a sense of rhythm and response to music. Also togetherness, you can't do it alone - cooperation ... It's the most exhausting thing if it's ever done properly. And from that point of view I would consider it a really great form of exercise ... The coordination skills definitely would be practiced.
>
> As I said before, the social aspects. Just even as far as touching a neighbour without punching him. The kids in this school are rural children; lots of them don't have people to play with at home; they don't know how to get along, they have this thing about "I'm not going to be his partner, I don't want to stand beside, next to him" - I think those are the things we have to overcome and folk dance is the way to do it.
>
> Well there's the social one; then of course the agility as well. I bring that up because of the children. I have one in grade 4 and one in grade 5 who are mainstreaming from the EMR program, and the children as well as the students themselves noticed an improvement in their coordination and their ability to do these things. And they were really more accepted doing folk dancing than playing a game where their coordination skills are not quite as good and they might lose a point or two for their team or something like that.
>
> Then I think they appreciate other nationalities and their dances and so on. That may be the only way they have a positive feeling for other cultures.
>
> It might be a physical benefit that would last throughout their life.
>
> I find it really good for coordination skills, especially for the boys.

ITEM 6. Do you feel teachers prefer teaching other areas of the physical education program rather than folk dance?

In response to this question 18 teachers stated "yes" without reservation; 1 felt that it depended upon the students' attitude

and 2 were not sure since it was not the case in their own personal situation.

The vast majority thought that this feeling prevailed because teachers did not have the adequate background in folk dance which gives the confidence needed to introduce it effectively to the students. Two respondents felt that many teachers avoided dance because it seemed unacceptable to the students. These comments are representative of those opinions.

> I think it's a lack of feeling confident. I think there needs to be more practice ...
>
> First of all the lack of confidence in self, because many of us haven't done a lot of dancing let alone be in a position of teaching it.
>
> Maybe because they don't know enough themselves, they don't know the dances well enough, you know, to feel comfortable teaching it.
>
> I just have the feeling that teachers tend to teach in the areas where they feel competent ... and also what the teacher knows the children will be comfortable with as well.
>
> Self consciousness about doing it themselves and having to teach it for the first time ...
>
> I do myself, because I feel uncomfortable.
>
> ... they feel inadequate themselves.
>
> ... teachers aren't as comfortable with it (folk dance) as they are with other areas ... And the kids reaction to it. Unfortunately, a lot of kids in grade 7 still think it's sort of sissy.
>
> It's background and confidence, that's my problem. I don't want to start something in a P.E. class and make a fool of myself, because if I'm not familiar with it I tend to avoid it.

When asked which they felt was easier to teach, creative dance or folk dance, 15 replied folk dance, 5 chose creative dance and 1 felt they were both equal. The most frequently stated reasons for choosing folk dance instead of creative dance were (1) that folk dance was structured, (2) it provided a concrete starting point, and (3) it had obvious known outcomes. The following comments are representative of the respondents' reactions.

> Because you're teaching something specific - in creative dance you're not.
>
> ... folk dancing is safe, because once a teacher learns it, it's step, step, step ... whereas creative dance, there's no right or wrong ... that's great if you're a tremendously free, creative person. But by and large, I and many of my colleagues don't have too much creative dance in them.
>
> It's more structured, you can make it more structured.
>
> ... you've got a specific goal in mind. Oh, I'm much more comfortable, in fact that's probably why I haven't done creative dance this year.
>
> I guess because folk dance is something specific, you can say "okay here's the dance and here's the steps" ...
>
> Creative dance is way beyond my scope of ability. I could get the children started, but I wouldn't be able to keep them going.
>
> Traditional is easier to teach because it's this step, then this step, then this step.
>
> I think folk dance because there are basic things to start with.
>
> I suppose creative dance because you can use any record and they can come up with their own ...
>
> (In creative dance) I can accept their own movement, but in folk dance I'm always

> criticizing. You can accept what the children do, and the children carry the ball, you're not always imposing.

ITEM 7. Do you think boys enjoy folk dance?

In response to this question some teachers said categorically "yes". Most, however, qualified the affirmative answer with the condition "once they get into it. Some respondents disagreed but admitted it was due to the build up of a negative attitude as the students grow older.

> I think they enjoy it, but they'd rather not admit it.
>
> They fight it all the way but funnily enough they're usually the ones who end up doing the better job.
>
> They do enjoy folk dance if you don't belabour it too much.
>
> I taught folk dance in grades 5 and 6 and they were a lot more reluctant than of course grade 2, but by the end of it they were much better.
>
> I know I didn't as a boy, so I'm sort of prejudiced ... just the stigma of dance, first of all ... and ... not getting up there and winning.
>
> ... just help them to see that men in all cultures dance and that it's not a sissy thing - a reassurance that they're not weird if they dance or if they like dancing.
>
> When they're young, yes. Later on they start to get silly about it. ... Just a cultural thing I'm sure.
>
> I can only speculate ... I think of my grade 7 boys ... I think they might think it's kind of corny.
>
> Some of them do. I haven't quite figured out why their reasoning is automatically why do we have to do this? I don't know if they think it's unmanly thing or what. Maybe that's

> that's it. Some of them certainly like it, but I think the majority sort of have a negative attitude, without really knowing why. If they've done a lot of it they certainly learn to like it - it's just getting them going on it.

ITEM 8. Do you feel that folk dance can be utilized effectively in other areas of the curriculum besides physical education?

All the respondents felt that folk dance could be utilized in other areas of the curriculum besides physical education. The most frequently mentioned area where integration was a possibility was in social studies (20 respondents). Half of the interviewees thought that music was another appropriate subject area.

In social studies, particularly at the grade 6 level, the study of various cultures is extensive. Folk dance was considered to have the potential to make a valuable, enriching contribution to this type of study.

> Well, I use it with socials and with french.
>
> Music, I guess. In the older grades, socials - as enrichment.
>
> Besides socials, music ...
>
> Oh, definitely social studies. In conjunction with your units, studying other countries of the world; I think it would certainly tie in there, and music ... They can actually understand the culture a little better, and some of the customs through the dances.
>
> Definitely. I see it overlapping social studies, music for sure, probably when you think about it the rhythm thing I do with music, and I talk about the math involved in that. So I would say yes, it does touch on many areas.
>
> Certainly in music, in social studies.
>
> It would be dandy as the enrichment part of the socials course.

> I think for social studies it would be great. Primary some of their stories would be good; stories about different countries like in grade 2 there's one about Denmark. You could correlate that.
>
> Probably in social studies and I use it for music.
>
> Sure, your social studies; in your music. In social studies with the study of different cultures as an enriching activity especially.

ITEM 9. Do you think that further in-service in folk dance would be worthwhile?

Two thirds of the interviewees felt that further in-service would be valuable. The following comments are representative of this opinion.

> Definitely, I'd like to have some.
>
> It would be worthwhile if you could get the teachers then to give it to their class.
>
> Yeah, I'm sure it would be ... just so everybody had a bit more confidence.
>
> Tremendously, I'm looking forward to it.
>
> I think that would be incredible for us who want it.
>
> I think it would make people feel a lot more comfortable if they've done the dance and they can come back into the classroom and they already know the steps. They don't feel they have to rely on something else, or feel like they have to spend half an hour to figure out the dance. I think it would be really worthwhile.

In terms of the best method of providing in-service, most teachers opted for progressive, practical workshops. Six felt that a resource person to help in the class initially would be an asset. Many respondents felt that professional development days offered too

great a variety to teachers and they tended to choose sessions involving language arts, math and social studies. Consequently folk dance was often overlooked.

> A lot of problems you get with Pro. D. days is you have so many different choices to go to, and then you pick one. Quite often you'd like to hit three or four things, but you're only able to hit one or two. Like I find that if I'm at a Pro. D. day and there's several choices, if I've got something to do with language arts or science with the new programs coming in, I just look at priorities, and I think - well, which is going to be most valuable? Quite often the folk dancing is the one to get set aside, because I think well that's just one small part of the P.E. program, whereas maybe the other is more central.

Teachers in general felt that providing more material is not the solution. They must have practical experience to support the resources and make them optimumly useful.

> You don't learn as much from that ... You have to have someone going through it.
>
> There's all kinds of materials in our school and it's just sitting there; ... We have all we need, but it's getting the teachers into it.
>
> I feel you would have to get the teachers out, doing the actual dancing at the in-service, to actually get a feel for it.
>
> I don't think the material is all that beneficial to some teachers. They don't know how to interpret it and don't have the experience to back it up. They need something practical.
>
> ... they have to see it done and learn how to do it themselves.
>
> We have always got the place full of material. You need the spark somehow on just how you get it going. When we had P.E. itinerents and they worked with us ... that to me was worth upteen number of workshops. And then if the

> material is available, sure, then people will use them. Just dumping materials is no good.
>
> They won't learn how to do it just by reading - you have to back up the material with practical.
>
> You learn by doing. That would be the best ideal thing to do.
>
> Well it's just like anything else - you could give us as much paraphenalia as was required to do anything but as far as getting a teacher to actually sit down on their own time and work their way through - it's not going to happen. It needs something practical as well.

ITEM 10. We've covered all the topics I had in mind but is there anything I haven't mentioned that you'd like to comment on?

Responses to this item were very varied. A few teachers took the opportunity to reconfirm previously stated opinions on the other schedule items. One teacher recalled her experiences in Quebec. Some however did express the opinion that folk dance has a place in the curriculum.

> I think the only other comment I have to make is that it's a very valid part of a P.E. program and that I wish more teachers would become comfortable with it and use it more regularly.
>
> I think that's pretty well it except I think folk dance definitely has a place if you're wanting a varied program.

5. Discussion

The central problem in this study was to determine the attitudes held by teachers in the P.G.S.D. toward folk dance and to analyse the components of the established attitudes in terms of the social, cultural, physical, and recreational values of folk dance in

addition to how it can be used in the elementary school curriculum.

The results of the study conclusively showed that the majority of the teachers polled held a favorable attitude toward folk dance. In fact, given that a score of 141 was calculated as the neutral point [3 (undecided response score) X 47 (number of items) = 141] the results demonstrated that only 14 of the 431 respondents had an overall negative attitude score which fell below this value. This figure represents 3.2 percent of the total population. One respondent received a neutral rating and all others were above that point. It is important to note that of 11 of the 14 respondents, who had an unfavorable attitude toward folk dance, were men and 3 were women. This pattern was reflected throughout the data. Female teachers were more favorably disposed toward folk dance than their male colleagues in almost every aspect of the attitude under investigation. One interesting comment, made by a male interview subject, may provide a partial explanation.

> I've always thought it was an activity that is more suited to girls than boys, but then I don't think that's a valid opinion. That's just at the back of my mind. I know there's no real basis for it, I've always just sort of considered it that way. I haven't really shaken that yet and at the same time I don't think it's correct.

Social norms in our culture have traditionally labelled dance as a feminine activity and as Murphy et al. have noted, "... when cultural pressures react differently on boys and girls, some attitude differences should be expected".[3]

The positive assessment of the attitudes held by the teachers is supported by the fact that 85.4 percent of the population surveyed expressed an interest in learning more about the topic and emphasized

by one interviewee: "I think it's part of our culture that we should maintain and [it] isn't pushed enough".

In terms of its place in the curriculum the vast majority of teachers felt that it should be included in the curriculum, particularly as the questionnaire and interview responses indicated that it enriches programs such as social studies, music and foreign languages. However, if teachers were forced to drop some subjects from the physical education program, a large minority would exclude folk dance. The responses to item 6 on the interview schedule gave one possible explanation. Teachers in general lacked knowledge of folk dance and hence they tended to prefer to teach other areas of the physical education program because they felt more comfortable. To quote two subjects:

> (I prefer teaching other areas) "mainly because I have no training in folk dance."
>
> "I feel unqualified and sort of nervous."

If teachers must choose between creative dance and folk dance, the choice was usually in favor of the latter because it was more structured and provided more security for the novice teacher.

The value of folk dance in education was further stressed by the teachers' attitudes toward the social, physical, cultural and recreational values of participation. From a social value perspective, teachers agreed that it was an excellent activity for developing co-operation within the group - 76·1 percent of teachers acknowledged this acpect. Rural teachers in particular endorsed this view (80·7 percent). In one interview a rural teacher (whose comments were quoted in part 4 of this chapter) stressed the fact that rural children live, for the most part, a relatively isolated life and need this

type of activity in order to learn how to cooperate and socialize with their peers in a non-competitive situation. Another respondent described folk dance as "more social than ordinary P.E.".

Physically, folk dancing, in the teachers' opinion, is an excellent activity for developing coordination and agility and 60•4 percent felt that it helped to maintain overall physical fitness because "it can be the most exhausting thing if it's done properly". One teacher described it as a "physical benefit that would last throughout their (childrens') life".

The large majority of teachers shared this subject's view of the value of folk dance as a recreational activity which students can pursue at any age. The teachers as a group also displayed a favorable attitude toward the cultural value of including folk dance in the curriculum. Among other things it provides cultural enrichment, helps to deepen the knowledge of the cultural heritage of the students' own country, and generally is a part of culture that is deserving of further attention.

It has been firmly established from the results of the study that teachers are favorable in their attitudes towards folk dance and its value in the curriculum. Why then are more than half of the teachers in the P.G.S.D. not teaching it to their students? It has been stated before that teachers excluded folk dance primarily because they know so little about it. This was confirmed by the data obtained, from teachers who did not teach folk dance, in part 3 of the questionnaire. Sixty-three point four percent of this group cited the above reason but 27 percent and 22•5 percent respectively, also felt the fact that they did not have enough resources nor preparation time

also contributed to the situation. An improved method of selecting dances, together with a series of progressive workshops would help to alleviate the confidence obstacle and perhaps to a degree the other two obstacles as well. If teachers were involved in practical in-service their confidence would rise, they would have more material to select from, and preparation time would be decreased as a result of an increase in their understanding of the written material. In other words, it would not take as long to "figure out" a dance. Reinforcing practical in-service with classroom assistance has also found support among the teachers polled. To quote an interviewee:

> I think it's (the solution) starting possibly with giving the teachers the confidence, and I don't think they'll start on their own. Perhaps they should have another teacher who helps them out - like you did when you were our P.E. person.

FOOTNOTES

[1]For the purposes of this study an observed difference of 10 between any two scores has been reported as "marked".

[2]The term "Pro. D. Day" refers to a Professional Development Day. This is a day when classes are cancelled in order that teachers may attend professional in-service sessions.

[3]G. Murphy, L. B. Murphy and T. M. Newcombe, Experimental Social Psychology (New York: Harper and Bros., 1937), p. 914.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Introduction

At the outset of the study questions pertaining to the investigations were formulated. The subsequent study design was structured to provide answers to these questions which dealt with the elementary school teachers' attitudes toward folk dance, and with the current situation with respect to the teaching of folk dance in the elementary schools of the Prince George School District. The data yielded by the questionnaire responses and 21 personal interviews formed the basis for the discussion presented in Chapter IV. It is the purpose of this chapter to outline the major findings of the study, to present the conclusions which were drawn from the results, and to make recommendations for future research. It is hoped that the results of this investigation will serve as a basis for the further development of folk dance as a recognized part of the curriculum in the elementary schools of the Prince George School District.

1. Major Findings

1. It was established that 81•4 percent of the teachers polled held a favorable attitude toward folk dance (See Figure 5, Appendix D).
2. There was a statistically significant difference observed between males and females with respect to their degree of favorableness toward the attitude object.
3. The vast majority of teachers (93•7%) felt that folk

dance was a suitable activity for boys.

4. Eighty-six percent of the teachers in the district felt that there were definite benefits to be gained by participating in folk dance. Some specific benefits can be identified:

   (a) improvement of coordination (92·3 percent)
   (b) development of agility (88·5 percent) and
   (c) promotion of cooperation within the group (76·1 percent)

5. Ninty-three percent of the teachers had no objection to folk dance being taught in the elementary school. The majority of teachers (90·5%) also felt that folk dance skills are not too difficult for elementary students.

6. The majority of the teachers surveyed felt that in addition to providing cultural enrichment in the curriculum, the study of folk dance may also facilitate the integration of ethnic groups within the school and community.

7. The majority of the teachers (90·9 percent) felt that folk dance was a good recreational activity but a marked difference of opinion was noted between the female and male respondents (94 percent and 82·3 percent respectively).

8. Physical education majors, as a group were considerably lower in their estimations of folk dance as a good co-educational activity for schools. Seventy-two point seven percent of this group as compared to 87·2 percent of the total population felt that it was a good coed-ucational activity.

9. It was noted that teachers felt that boys, especially primary grade level boys, enjoyed folk dancing but were hesitant to admit it. The hesitancy tended to increase as the boys grow older. Consequently many teachers were reluctant to teach folk dance to the upper intermediate students because it may not be well received by the male students.
10. Teachers, on the whole, lacked sufficient knowledge of folk dance and hence lacked the confidence to teach it. Less than 50% of the district elementary teachers taught folk dance in the academic year, 1978-79. A lack of confidence was cited by the majority of teachers as the main reason for not teaching the activity.
11. The vast majority of the teachers surveyed indicated a desire to learn more about folk dance and 83•3 percent felt that further in-service would be worthwhile.
12. Approximately half of the teachers interviewed were unaware of the folk dance resources presently available in the district.
13. Ninety-five point one percent of the teachers polled felt that folk dance definitely deserved a place in modern education and many believed that it could be utilized in other areas of the curriculum besides physical education (notably social studies - 91•9%).

2. Conclusions

1. It has been established that teachers in the Prince George School District are cognizant of the values inherent in folk dance but many are hesitant to introduce it to their students because they (the teachers) lack practical skills. Thus there is a need to provide a comprehensive in-service program for those teachers who wish to alleviate the problem.
2. In order to meet the needs of teachers of all skill levels, the proposed in-service program should be progressive in nature and should provide strategies for teaching folk dance to intermediate students.
3. It appears that boys are more reluctant to participate in folk dance activities when they reach the upper intermediate grades. Therefore, it seems necessary to establish a definite sequential program to be introduced in the early school years and conscientiously followed throughout the primary and lower intermediate grades. In this way boys will have become accustomed to dancing and will hopefully have realized that dancing can be fun, good exercise and definitely not "sissy".
4. Many of the teachers who were interviewed felt that teachers in general prefer to teach other areas of the physical education program rather than folk dance and that there was a games bias in the majority of physical education programs in the district. This may have resulted from the policy of placing the responsibility

for individual program planning with the classroom teacher. It has been noted that out of 431 teachers surveyed only 33 had a major in physical education and therefore it is concluded that the majority of classroom teachers need greater guidance in planning a balanced program. This is particularly important in the light of the recent school board policy which specified that there be an increase in the physical education time allotment.[1]

5. As a number of teachers expressed concern about the lack of resources in the area of folk dance, an assessment of resources should be conducted. It is necessary for the school board administrators to take steps to ensure that all schools are supplied with adequate materials. At present resources are available but acquisition of these is left entirely up to the individual schools. The practice of supplying only those schools who request the package has led to many variations in terms of access by the classroom teachers. It is obvious that numerous schools have either overlooked or ignored the announcement indicating that the resources are available.

3. Recommendations for Further Study

1. Conduct a study to investigate the content of district physical education programs. The study should identify the present strengths and weaknesses in order that appropriate strategies may be formulated to assist classroom teachers in preparing and presenting a balanced physical education program for all students.

2. Conduct studies similar to this study which would determine the attitudes held by administrators, parents and students toward folk dance.
3. Investigate the effect of the teachers' attitudes on those of their students.
4. Further development of the present folk dance level system to facilitate and maximize the utility of the program to teachers of varied backgrounds.
5. Investigate alternatives to the existing methods of teacher in-service, in order that a comprehensive and systematic program may be developed, and hence boost teachers' confidence in all areas of the physical education program, and especially in dance.
6. The results of this study have indicated that the teachers of the Prince George School District are strongly in favor of folk dance in the curriculum. However, further research into the teachers' curriculum priorities is necessary in order to establish where they (teachers) rank folk dance with respect to other curricular subjects.

FOOTNOTES

[1]In June 1978, the Board of Trustees for the Prince George School District adopted the following motions:

> That by January 1st, 1979, elementary schools in School District 57 allot intermediate pupils a minimum of 150 minutes per week in Physical Education. This time, taken from the Ministry of Education suggested allocations for cultural and recreational activities, should be exclusive of recess, change time and lunch hour, and
>
> That the time allocated for Physical Education be distributed over the five days of the week, and
>
> . . .
>
> That a study* similar to that conducted with intermediate pupils be repeated (with improvements in design) with primary pupils, and that a preliminary report be presented for board consideration in the 1978-79 school year. (Minutes of meeting of the Board of Trustees, School District #57, Prince George, June, 1978)

[*This study has been conducted but the report had not been submitted to the Board of Trustees at the time of writing.]

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APPENDICES

APPENDIX A

RELEVANT LETTERS

1. Request for permission to conduct the study
2. Letter to contact persons
3. Covering letter for the questionnaire
4. Follow up letter

DEPARTMENT OF PHYSICAL EDUCATION
FACULTY OF PHYSICAL EDUCATION AND RECREATION

November 24, 1978

Dr. Carl Daneliuk
Superintendent of Schools
School District #57
1894 - 9th Avenue
Prince George, B.C.
V2M 6G6

Dear Dr. Daneliuk:

RE: Ms. Paula Gallagher

Ms. Gallagher has been a candidate for a Master of Arts degree in the Department of Physical Education here at the University of Alberta for the past several years. She is extremely interested in programs of Physical Education within our schools, and more specifically, interested in folk dance as a part of the Physical Education curriculum. In an effort to assess currently held attitudes and opinions of teachers toward folk dances as a part of Physical Education, Ms. Gallagher has proposed to carry out a study in the Prince George School District. The study would involve the administration of both questionnaires and the conducting of personal interviews. With this type of research proposal in mind, we realize that we will need the support of your office. I will ask Ms. Gallagher to send to you a document which spells out more clearly the nature and direction of her research proposal as well as some idea of the implication that the study might have for school Physical Education.

The purpose of my letter is to indicate our Department's support for Ms. Gallagher's proposal and to ask if you would take the time to consider her request. The members of her examining committee are positive in their support of Ms. Gallagher's proposed study, and we would be prepared to forward further documents to you with respect to this support should you require it.

Thank you for your consideration of this matter.

Yours sincerely,

R. G. Glassford
Chairman
Graduate Committee

RGG/sd
c.c. Ms. Paula Gallagher

Duchess Park Secondary School,
Ross Crescent,
Prince George, British Columbia
April 9, 1979

Dear

Thank you for agreeing to help me distribute and collect the enclosed questionnaires. Just a few notes to answer some possible questions.

- Please do not pass the questionnaire to anyone other than the person to whom it is addressed.
- Send completed forms to me, via the School Board Mail, c/o Duchess Park.
- It is important to stress to the teacher the need for individual contribution to the success of the study.
- Please encourage teachers to complete the questionnaire quickly and even if they don't teach their own P.E. I'd like their responses. (They can note the fact that they don't teach their own P.E. at the end of the questionnaire)
- Any questions please phone me at school or at home:

  School - 563-7124

  Home - 563-5304.

Thank you again,

Paula

Prince George, B.C.
April 5, 1979

Dear

For the past four years I have been actively involved in promoting quality physical education in this district. At present I am investigating the status of folk dance in the elementary schools. The results of the project will be used as part of a thesis which I am writing for a Masters program at the University of Alberta. I would appreciate it if you would complete the attached questionnaire and return it, in the envelope provided, to your P.E. Resource Person or Principal.

Permission has been granted, by the District Administration, to conduct this survey, the results of which will serve a two-fold purpose: to determine the attitudes of elementary teachers towards folk dance, and to establish what steps, if any, should be taken to improve teacher resouces in the area of folk dance.

Realizing that a teacher's spare time is valuable, I would be grateful if you would give ten or fifteen minutes to complete this questionnaire.

As a follow-up I hope to conduct a number of short interviews. I would be delighted if you would be willing to participate.

If you have any further questions please feel free to call me at 563-7124 (school) or 563-5364 (home).

Thank you very much.

Sincerely,

Paula Gallagher

Prince George, B. C.

May 8, 1979

Dear

A few weeks ago I sent out a questionnaire, the purpose of which was to gather information about folk dance.

The initial response was very encouraging - 70% of the questionnaires have been completed and returned. However, in order for me to obtain valid results from a survey of this nature I must have an even higher rate of return.

While I realize that such questionnaires can at times be bothersome and time consuming, I would very much appreciate your completing your copy and returning it to me at Duchess Park.

If perhaps you have mislaid your copy, or if you have any questions, please feel free to phone me (563-7124) and I shall be glad to give you any assistance I can.

I look forward to hearing from you soon. Thank you for your co-operation.

Yours truly,

Paula Gallagher

APPENDIX B

QUESTIONNAIRE

&

INTERVIEW SCHEDULE

FOLK DANCE SURVEY

QUESTIONNAIRE

TO THE RESPONDENT:

This questionnaire consists of three parts. Please answer all questions as honestly as possible. No attempt is being made to evaluate any teacher, and individual responses will not be identified in any way.

Please work through the questionnaire quickly, and do not discuss your answers with others.

Do not put your name on the questionnaire - you will be identified (by the number in the top right hand corner) only if you agree to take part in a follow-up interview. An interview will take approximately 20 minutes and will be arranged at a time convenient for you in either May or June.

Thank you for your cooperation.

PART I

PLEASE CIRCLE THE APPROPRIATE RESPONSE

1. What grade level do you teach?

   PRIMARY INTERMEDIATE

2. What was your teacher training emphasis?

   ELEMENTARY SECONDARY

3. How many years have you been teaching? (include the current school year as complete)

   1 2 3 4 5 6-10 11-15 16+

4. Do you have a major in Physical Education?

   YES NO

5. What training have you had in folk dance?

   UNIVERSITY COURSES WORKSHOPS CLUBS NONE

6. Are you willing to be interviewed as a follow-up to this survey?

   YES NO

PART II

CIRCLE THE RESPONSE WHICH BEST REPRESENTS YOUR FEELINGS ABOUT EACH STATEMENT

The statement responses have been coded as follows:

S.A. - Strongly Agree
A - Agree
U - Undecided
D - Disagree
S.D. - Strongly Disagree

1.	Association with others in folk dancing is fun.	SA	A	U	D	SD
2.	Folk dance skills are too difficult for elementary students.	SA	A	U	D	SD
3.	The fun of doing and learning about a country's traditional dances would enhance many a social studies unit.	SA	A	U	D	SD
4.	Folk dance is related to many other subjects with which the student is concerned in school.	SA	A	U	D	SD
5.	Folk dance improves coordination.	SA	A	U	D	SD
6.	I dislike teaching folk dance.	SA	A	U	D	SD
7.	Folk dancing is a good recreational activity.	SA	A	U	D	SD
8.	The study of folk dance stimulates the realization of similarities and differences between various ethnic groups.	SA	A	U	D	SD
9.	Folk dance deserves an important place in the curriculum.	SA	A	U	D	SD
10.	Folk dance is boring.	SA	A	U	D	SD
11.	Folk dance provides cultural enrichment in the curriculum.	SA	A	U	D	SD
12.	Folk dance is a poor co-educational activity for schools.	SA	A	U	D	SD

13.	Folk dance develops a sense of cooperation within a class.	SA	A	U	D	SD
14.	It would be interesting to learn more about folk dance.	SA	A	U	D	SD
15.	Time devoted to folk dance in schools would be more profitably used in academic study.	SA	A	U	D	SD
16.	I would advise anyone, who is physically able, to participate in folk dancing.	SA	A	U	D	SD
17.	Folk dance should form an important part of the rhythmic activities in education.	SA	A	U	D	SD
18.	Folk dance does not fit well into the school curriculum.	SA	A	U	D	SD
19.	Folk dance contributes little to the development of agility.	SA	A	U	D	SD
20.	Frequent and regular participation in folk dancing will keep a person physically fit.	SA	A	U	D	SD
21.	Because of its social nature, folk dance can help students overcome shyness.	SA	A	U	D	SD
22.	Folk dance could form a core for correlating many school subjects.	SA	A	U	D	SD
23.	I object to folk dance being taught in school.	SA	A	U	D	SD
24.	Folk dance is highly social in nature.	SA	A	U	D	SD
25.	Folk dance, because of its natural movements, is well within the scope of every student's ability.	SA	A	U	D	SD
26.	Folk dance is a valuable way of integrating physical education with the rest of the curriculum.	SA	A	U	D	SD

27.	Folk dance should not be taught in the elementary school.	SA	A	U	D	SD
28.	Folk dance develops endurance.	SA	A	U	D	SD
29.	I enjoy teaching folk dance.	SA	A	U	D	SD
30.	Folk dance has an advantage over many activities in that it can be enjoyed throughout one's life.	SA	A	U	D	SD
31.	Folk dance assists in the integration of ethnic groups within the school and community.	SA	A	U	D	SD
32.	Folk dance has no place in modern education.	SA	A	U	D	SD
33.	Folk dance is a very worthwhile physical activity for elementary school children.	SA	A	U	D	SD
34.	Folk dance deepens the knowledge of the cultural heritage of Canada.	SA	A	U	D	SD
35.	Folk dance is not a suitable activity for boys.	SA	A	U	D	SD
36.	Folk dance situations are among the best for making friends.	SA	A	U	D	SD
37.	No definite beneficial results come from participation in folk dancing.	SA	A	U	D	SD
38.	If, for any reason, a few subjects have to be dropped from the physical education program, folk dance should be one of them.	SA	A	U	D	SD
39.	The practice of folk dancing will result in a rhythmically coordinated body.	SA	A	U	D	SD
40.	Folk dance can be introduced effectively to all students.	SA	A	U	D	SD

41.	The only value of folk dance is that it provides a break between games classes.	SA	A	U	D	SD
42.	Folk dance should be included in the program of every school.	SA	A	U	D	SD
43.	Folk dance provides enrichment for Social Studies units.	SA	A	U	D	SD
44.	Folk dance contributes little towards the improvement of social behaviour.	SA	A	U	D	SD
45.	Folk dance is a part of culture that is worth preserving for its own sake.	SA	A	U	D	SD
46.	Folk dance is not relaxing.	SA	A	U	D	SD
47.	Folk dance classes give the students an opportunity to have a good time.	SA	A	U	D	SD

PART III

PLEASE CIRCLE THE APPROPRIATE RESPONSE(S)

1. Have you taught or are you planning to teach folk dance this school year?

YES NO

2. If you answered 'no' to question 1, please indicate your reason(s).

- don't enjoy it
- don't have time to prepare for it
- don't have enough resources
- can't see any value in it
- don't feel confident enough to teach it
- other (please explain)

3. If you answered 'yes' to question 1, please indicate how you select the dances you teach.

   - district folk dance level program
   - dances you learned in university
   - dances you learned in school
   - other (please explain)

4. What is your source of folk dance music?

   - School District tapes
   - personal collection
   - school library records

5. Do you think there should be further folk dance inservice offered?

   YES NO

   If yes, what type would you consider most useful?

   - resource person on request basis
   - single workshops
   - series of progressive workshops

6. I would be prepared to attend Folk Dance inservice:

   - weekdays - after school
   - weekdays - in the evening
   - weekends
   - only if release time is provided

If you wish to add any comments, please feel free to do so:

THANK YOU

Interview Schedule

Interview Schedule Guide

1. Upon meeting the subject introduce yourself and thank him/her for agreeing to be interviewed.

2. Describe the type of setting you would prefer for the interview.

3. Once the interview place has been selected, attempt to be seated at a table or desk and sit about a metre from the subject (distance is important; the greater the distance the more detached and formal the interview becomes).

4. The smaller distance between you also facilitates clearer recording of the total interview.

5. Tell the subject you would like to record the interview if he/she doesn't mind because it would be impossible to write down everything that we said.

6. Explain that after the interview the tape recording will be used to make an anonymous, verbatum transcript and the recording will be erased.

7. Explain to the subject that you would like to go over some points so that each person will have the same background information and this will help to standardize the interviews.

Introduction: To Be Read To Each Interviewee

By conducting this survey I am trying to find out something about the teaching of folk dance in the elementary schools in the district. For the past four years we have offered in-service in folk dance without really asking teachers how they feel about it or about teaching it. Hopefully this research will give some insight into the needs of teachers in the area of folk dance.

On the questionnaire returns over 100 teachers indicated that they would be willing to be interviewed. Unfortunately it would be impossible to interview everyone. A random sample was selected and you were one of those chosen.

The purpose of the interview is to expand upon some of the topics mentioned in the questionnaires.

It's your personal opinion that I'm interested in, so please feel free to make any comment you wish.

During the interview I will be reading the main questions so that I phrase them identically for everyone.

Forgive me if I appear unemotional to your responses but I don't want to influence your comments in any way.

If a disturbance occurs during the interview I will stop the recorder and repeat the last question once the interview resumes.

Should any further questions arise I will be pleased to discuss them with you after the interview.

Question 1. Would you like to make any comment about the questionnaire?

Probe 1. Was it too long?

Probe 2. Were the questions easy to understand?

Question 2. Could you tell me something about the physical education program in your school?

Probe 3. Is there an extracurricular program?

Probe 4. What type of activities are offered in the extracurricular program? (Expand)

Probe 5. Do you feel the program could be improved? (Omitted because of hesitancy to discuss others work)

Question 3. Do you teach your own physical education?

Answer YES		Answer NO	
Probe 6.	Do you teach folk dance in your program?	Probe 6.	Do you know if the teacher who takes your class for physical education includes folk dance in the program? (probe for details)
Probe 7.	How much folk dance do you include in the years program?		
Probe 8.	Why do you teach folk dance?		
Probe 9.	Do you teach any other form of dance in your program?		

Question 4. Are you aware of the folk dance level program which is available in the district?

Answer YES		Answer No and YES to Probe 6	
Probe 10.	Have you found it useful in your teaching?	Probe 10.	How do you selecte the dances you teach?
Probe 11.	If it were to be revised could you make some suggestions for improving it?		IF 'NO' TO BOTH MOVE TO NEXT QUESTION.

Question 5. In your opinion what benefits can children gain from folk dancing? (Probe for clarification and completion)

Question 6. Do you feel teachers prefer teaching other areas of the physical education program rather than folk dance? (Probe for clarification and reasons for above)

Probe 12. Which do you think is easier to teach: folk dance or creative dance? (Probe for reasons for answer)

Question 7. Do you think boys enjoy folk dance?

Answer YES

Probe 12. Do boys in all grades enjoy it?

Answer NO

Probe 12(a) Is that true for boys in all grades?

Probe 12(b) Why do you think this is the case?

Probe 13. What could be done to alter the situation?

Question 8. Do you feel that folk dance can be utilized effectively in other areas of the curriculum besides physical education? (Probe for clarification; have you used it)

Question 9. Do you think that further in-service in folk dance would be worthwhile?

Answer YES

Probe 14. What type of in-service would be most beneficial?

Answer NO

Probe 14. For what reasons?

Probe 15. Do you think that by providing teachers with folk dance material we could eliminate the need for in-service?

Question 10. We have covered all the topics I had in mind but is there anything I haven't mentioned that you'd like to comment on?

Thank subject sincerely for his/her cooperation and time.

APPENDIX C

RETURNS STATISTICS

Record of Questionnaire Returns

April 9th 1979 - 501 questionnaires distributed
May 9th 1979 - Follow up letters mailed

	Received
April 10th	5
April 18th	30
April 20th	75
April 23rd	30
April 24th	44
April 25th	62
April 26th	7
April 27th	31
May 1st	76
May 2nd	7
May 4th	17
May 7th	4
May 8th	3
May 9th	2
May 10th	2
May 14th	2
May 17th	3
May 18th	14
May 22nd	2
May 23rd	14
May 28th	4
May 29th	1
May 31st	3
TOTAL: -----	438
DISCARDED:	7
ACCEPTABLE:	431

APPENDIX D

DATA ANALYSIS NOT INCLUDED IN CHAPTER 4

TABLE 28

BREAKDOWN OF RESPONSES TO PART 3: QUESTION 1.
Have you taught or are you planning to teach folk dance this school year?

RESPONSE	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 431)
Yes	197	45.7%
No	227	52.7%
Undecided	7	1.6%

TABLE 29

REASONS FOR NOT TEACHING FOLK DANCE.*

RESPONSE	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 227)
Don't enjoy it.	21	9.3%
Don't have time to prepare for it.	51	22.5%
Don't have enough resources.	62	27.3%
Don't see any value in it.	5	2.2%
Don't feel confident enough to teach it.	144	63.4%
Other	94	41.4%

*Some respondents gave more than one reason.

TABLE 30

SOURCES OF FOLK DANCE MATERIAL CITED BY TEACHERS WHO TAUGHT FOLK DANCE.*

RESPONSE	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 197)
District folk dance level program	107	54.3%
Dances learned in university	59	29.9%
Dances learned in school	60	30.5%
Other	57	28.9%

*Some teachers cited more than one source.

TABLE 31

SOURCES OF MUSIC CITED BY TEACHERS WHO TAUGHT FOLK DANCE.*

RESPONSE	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 197)
School district tapes	108	54.8%
Personal collection	53	26.9%
School library records	105	53.3%

*Some teachers cited more than one source.

TABLE 32

ANALYSIS OF RESPONDENTS' PREVIOUS FOLK DANCE TRAINING*

	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 431)
University Courses	105	24.4%
Workshops	135	31.3%
Club	33	7.7%
None	214	49.7%

*Some respondents reported more than one alternative.

TABLE 33

PREFERENCES FOR IN-SERVICE OPTIONS*

OPTIONS	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 431)
Resource person on a regular basis	125	29%
Single workshops	79	18.3%
Series of Progressive workshops	208	48.3%
No Preference	72	16.7%

*Some respondents selected more than one option.

TABLE 34

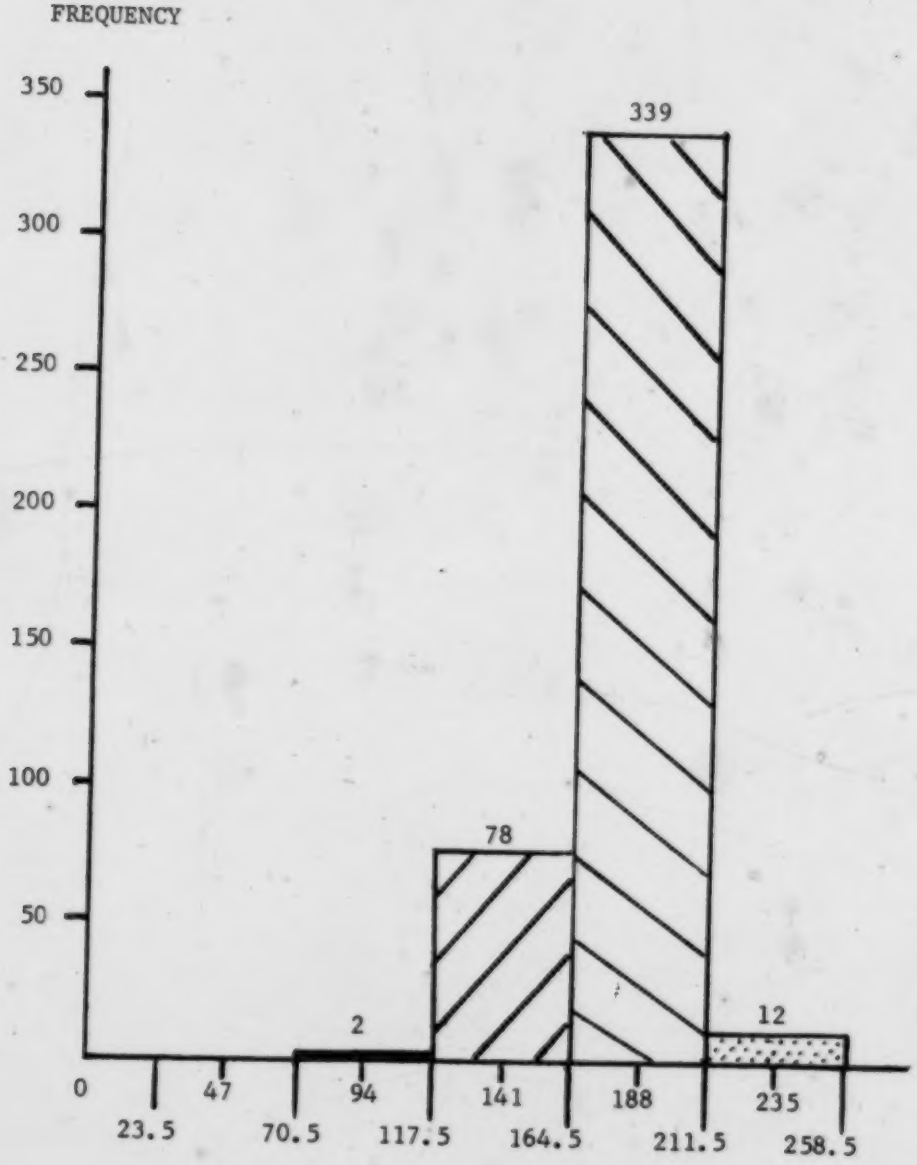
OPTIMAL TIME FOR IN-SERVICE*

RESPONSE	FREQUENCY	PERCENTAGE OF TOTAL POPULATION (n = 431)
Weekdays - after school	155	36%
Weekdays - in the evening	138	32%
Weekends	43	10%
Only if relief time is provided	120	27.8%
No preference	67	15.5%

*Some respondents chose more than one alternative.

FIGURE 5

FREQUENCY DISTRIBUTION OF POSITIVE, NEUTRAL AND NEGATIVE SCORES



23.5 - 70.5	Strongly Negative
70.5 - 117.5	Negative
117.5 - 164.5	Neutral
164-5 - 211.5	Positive
211.5 - 258.5	Strongly Positive

BREAKDOWN OF RESPONSES

TO QUESTIONNAIRE ITEMS

WHICH WERE NOT DISCUSSED IN CHAPTER 4

TABLE 35

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 2:
Folk dance skills are too difficult for elementary students.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	1.6	7.7	65	25.5	Positive	90.5
Urban (n = 327)	0.3	1.8	7.6	61.5	28.7	Positive	90.2
Rural (n = 104)	0	1	7.7	76	15.4	Positive	91.4
Male (n = 113)	0	0.9	15	64.6	19.5	Positive	84.1
Female (n = 318)	0.3	1.9	5	65.1	27.7	Positive	92.8
Primary (n = 228)	0.4	2.2	5.7	64	27.6	Positive	91.6
Intermed. (n = 208)	0	1	9.9	66	23.2	Positive	89.9
1 - 5 yrs. (n = 217)	0.5	2.3	6	62.2	29	Positive	91.2
6 - 10 yrs. (n = 112)	0	0	8	72.3	19.6	Positive	91.9
11 - 15 yrs. (n = 58)	0	1.7	12.1	60.3	25.9	Positive	86.2
16 + yrs. (n = 44)	0	2.3	9.1	65.9	22.7	Positive	88.6
P.E. Major (n = 33)	0	3	9.1	60.6	27.3	Positive	87.9
Non-P.E. Mjr. (n = 398)	0.3	1.5	7.5	65.3	25.4	Positive	90.7

*Negative Statement

TABLE 36

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 3:
The fun of doing and learning about a country's traditional dances would enhance many a social studies unit.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	0.9	7.2	75.9	16	Positive	91.9
Urban (n = 327)	0	1.2	8.3	74	16.5	Positive	90.5
Rural (n = 104)	0	0	3.8	81.7	14.4	Positive	96.1
Male (n = 113)	0	2.7	15	71.7	10.6	Positive	82.3
Female (n = 318)	0	0.3	4.4	77.4	17.9	Positive	95.3
Primary (n = 228)	0	0.4	2.2	82.5	14.9	Positive	97.4
Intermed. (n = 208)	0	1.5	12.8	68.5	17.2	Positive	85.7
1 - 5 yrs. (n = 217)	0	0.9	6.5	74.6	18	Positive	92.6
6 - 10 yrs. (n = 112)	0	0	8	76.8	15.2	Positive	92
11 - 15 yrs. (n = 58)	0	0	5.2	82.8	12.1	Positive	94.1
16 + yrs. (n = 44)	0	4.5	11.4	70.5	13.6	Positive	84.1
P.E. Major (n = 33)	0	0	3	72.7	24.2	Positive	96.9
Non-P.E. Mjr. (n = 398)	0	1	7.6	76.1	15.3	Positive	91.4

TABLE 37

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 4:
Folk dance is related to many other subjects with which the student is concerned in school.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	13.9	30.6	52	3	Positive	55
Urban (n = 327)	0.3	13.8	30.3	52.6	3.1	Positive	55.7
Rural (n = 104)	1	14.4	31.7	50	2.9	Positive	52.9
Male (n = 113)	0.9	23	33.6	39.8	2.7	Positive	42.5
Female (n = 318)	0.3	10.7	29.6	56.3	3.1	Positive	59.4
Primary (n = 228)	0.4	10.5	31.6	55.3	2.2	Positive	57.5
Intermed. (n = 208)	0.5	17.7	29.6	48.3	3.9	Positive	52.2
1 - 5 yrs. (n = 217)	0.5	13.8	31.3	50.2	4.2	Positive	54.4
6 - 10 yrs. (n = 112)	0.9	12.5	24.1	58.9	3.6	Positive	62.5
11 - 15 yrs. (n = 58)	0	13.8	34.5	51.7	0	Positive	51.7
16 + yrs. (n = 44)	0	18.2	38.6	43.2	0	Positive	43.2
P.E. Major (n = 33)	0	12.1	27.3	48.5	12.1	Positive	60.6
Non-P.E. Mjr. (n = 398)	0.5	14.1	30.9	52.3	2.2	Positive	54.5

TABLE 38

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 6:
I dislike teaching folk dance.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	3	8.4	30.6	44.5	13.5	Positive	58
Urban (n = 327)	2.4	9.2	29.7	43.7	15	Positive	58.7
Rural (n = 104)	4.8	5.8	33.7	47.1	8.7	Positive	55.8
Male (n = 113)	8	11.5	41.6	31.9	13.8	Positive	45.7
Female (n = 318)	1.3	7.2	26.7	49.1	15.7	Positive	64.8
Primary (n = 228)	0.4	5.7	28.5	50.9	14.5	Positive	65.4
Intermed. (n = 208)	5.9	11.3	33	37.4	12.3	Positive	49.7
1 - 5 yrs. (n = 217)	2.3	6.9	30.4	44.7	15.7	Positive	60.4
6 - 10 yrs. (n = 112)	2.7	12.5	29.5	46.4	8.9	Positive	55.8
11 - 15 yrs. (n = 58)	5.2	1.7	32.8	48.3	12.1	Positive	60.4
16 + yrs. (n = 44)	4.5	13.6	31.8	34.1	15.9	Positive	50
P.E. Major (n = 33)	9.1	12.1	12.1	45.5	21.1	Positive	66.7
Non-P.E. Mjr. (n = 398)	2.5	8	32.2	44.5	12.8	Positive	57.3

*Negative Statement

TABLE 39

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 8:
The study of folk dance stimulates the realization of similarities and differences between various ethnic groups.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	3.3	26.2	63.8	6.7	Positive	70.5
Urban (n = 327)	0	3.7	26.6	62.4	7.3	Positive	69.7
Rural (n = 104)	0	1.9	25	68.3	4.8	Positive	73.1
Male (n = 113)	0	6.2	32.7	58.4	2.7	Positive	61.1
Female (n = 318)	0	3.2	23.9	65.7	8.2	Positive	73.9
Primary (n = 228)	0	2.6	23.7	65.4	8.3	Positive	73.7
Intermed. (n = 208)	0	3.9	29.1	62.1	4.9	Positive	67
1 - 5 yrs. (n = 217)	0	3.7	29.5	59	7.8	Positive	66.8
6 - 10 yrs. (n = 112)	0	3.6	25	67.9	3.6	Positive	71.5
11 - 15 yrs. (n = 58)	0	3.4	22.4	70.7	3.4	Positive	74.1
16 + yrs. (n = 44)	0	0	18.2	68.2	13.6	Positive	81.8
P.E. Major (n = 33)	0	3	24.2	63.6	9.1	Positive	72.7
Non-P.E. Mjr. (n = 398)	0	3.3	26.4	63.8	6.5	Positive	70.3

TABLE 40

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 10:
Folk dance is boring.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.7	1.1	10.9	62.9	24.4	Positive	87.3
Urban (n = 327)	0.6	1.5	12.2	60.2	25.4	Positive	85.6
Rural (n = 104)	1	0	6.7	71.2	21.2	Positive	92.4
Male (n = 113)	2.7	1.8	26.5	55.8	13.3	Positive	69.1
Female (n = 318)	0	0.9	5.3	65.4	28.3	Positive	93.7
Primary (n = 228)	0	0	5.3	67.5	27.2	Positive	94.7
Intermed. (n = 208)	1.5	2.5	17.2	57.6	21.2	Positive	78.8
1 - 5 yrs. (n = 217)	0.9	0.5	8.8	62.2	27.6	Positive	89.8
6 - 10 yrs. (n = 112)	0	2.7	10.7	66.1	20.5	Positive	86.6
11 - 15 yrs. (n = 58)	0	0	12.1	65.5	22.4	Positive	87.9
16 + yrs. (n = 44)	2.3	2.3	20.5	54.5	20.5	Positive	75
P.E. Major (n = 33)	3	0	9.1	60.6	27.3	Positive	87.9
Non-P.E. Mjr. (n = 398)	0.5	1.3	11.0	63.1	24.1	Positive	87.1

*Negative Statement

TABLE 41

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 12:
Folk dance is a poor coeducational activity for schools.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	0.9	11.4	68.2	19	Positive	87.2
Urban (n = 327)	0.3	1.2	11.6	68.5	18.3	Positive	86.8
Rural (n = 104)	1.0	0	10.6	67.3	21.2	Positive	88.5
Male (n = 113)	0.9	0	18.6	61.9	18.6	Positive	80.5
Female (n = 318)	0.3	1.3	8.8	70.4	19.2	Positive	89.6
Primary (n = 228)	0.4	0.4	7.5	73.2	18.4	Positive	91.6
Intermed. (n = 208)	0.5	1.5	15.8	62.6	19.7	Positive	82.3
1 - 5 yrs. (n = 217)	0.5	0.9	9.7	67.3	21.6	Positive	88.9
6 - 10 yrs. (n = 112)	0.9	0.9	10.7	73.2	14.3	Positive	87.5
11 - 15 yrs. (n = 58)	0	1.7	13.8	67.2	17.2	Positive	84.4
16 + yrs. (n = 44)	0	0	18.2	61.4	20.5	Positive	81.9
P.E. Major (n = 33)	2	6.1	18.2	51.5	21.2	Positive	72.7
Non-P.E. Mjr. (n = 398)	0.3	0.5	10.8	69.6	18.8	Positive	88.4

*Negative Statement

TABLE 42

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 15:
Time devoted to folk dance in schools would be more profitably used in academic study.*

	S. N.	N.	NEUT.	P.	S. P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.2	6.5	27.8	57.5	7	Positive	64.5
Urban (n = 327)	0.9	7.3	27.5	56.6	7.6	Positive	64.2
Rural (n = 104)	1.9	3.8	28.8	60.6	4.8	Positive	65.4
Male (n = 113)	2.7	8.8	33.6	51.3	3.5	Positive	54.8
Female (n = 318)	0.6	5.7	25.8	59.7	8.2	Positive	67.9
Primary (n = 228)	0.9	4.4	24.6	62.3	7.9	Positive	70.2
Intermed. (n = 208)	1.5	8.9	31.5	52.2	5.9	Positive	58.1
1 - 5 yrs. (n = 217)	0.9	6.5	24.4	59.9	8.3	Positive	68.2
6 - 10 yrs. (n = 112)	2.7	8	30.4	53.6	5.4	Positive	59
11 - 15 yrs. (n = 58)	0	3.4	29.3	63.8	3.4	Positive	67.2
16 + yrs. (n = 44)	0	6.8	36.4	47.7	9.1	Positive	56.8
P.E. Major (n = 33)	3	9.1	24.2	54.5	9.1	Positive	63.6
Non-P.E. Mjr. (n = 398)	1	6.3	28.1	57.8	6.8	Positive	64.6

*Negative Statement

TABLE 43

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 16:
I would advise anyone, who is physically able, to participate in folk dancing.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.4	12.5	29.2	51.3	5.6	Positive	56.9
Urban (n = 327)	1.5	14.4	25.7	52.3	6.1	Positive	58.4
Rural (n = 104)	1	6.7	40.4	48.1	3.8	Positive	51.9
Male (n = 113)	3.5	16.8	35.4	39.8	4.4	Positive	44.2
Female (n = 318)	0.6	11	27	55.3	6	Positive	61.3
Primary (n = 228)	0.9	10.1	28.1	57.5	3.5	Positive	61
Intermed. (n = 208)	2.0	15.3	30.5	44.3	7.9	Positive	52.2
1 - 5 yrs. (n = 217)	0.9	10.1	27.7	55.3	6	Positive	61.3
6 - 10 yrs. (n = 112)	2.7	17.9	27.7	45.5	6.3	Positive	51.8
11 - 15 yrs. (n = 58)	1.7	13.8	32.8	46.6	5.2	Positive	51.8
16 + yrs. (n = 44)	0	9.1	36.4	52.3	2.3	Positive	54.6
P.E. Major (n = 33)	3	15.2	12.1	57.6	12.1	Positive	69.7
Non-P.E. Mjr. (n = 398)	1.3	12.3	30.6	50.8	5	Positive	55.8

TABLE 44

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 17:
Folk dance should form an important part of the rhythmic activities in education.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	3.7	24.8	63.8	7.5	Positive	71.3
Urban (n = 327)	0	3.7	25.1	63.9	7.3	Positive	71.2
Rural (n = 104)	1	3.8	24	63.5	7.7	Positive	71.2
Male (n = 113)	0.9	7.1	30.1	57.5	4.4	Positive	61.9
Female (n = 318)	0	2.5	23	66	8.5	Positive	74.5
Primary (n = 228)	0	1.8	23.2	67.5	7.5	Positive	75
Intermed. (n = 208)	0.5	5.9	26.6	59.6	7.4	Positive	67
1 - 5 yrs. (n = 217)	0.5	4.1	20.3	67.3	7.8	Positive	75.1
6 - 10 yrs. (n = 112)	0	2.7	32.1	56.3	8.9	Positive	65.2
11 - 15 yrs. (n = 58)	0	5.2	27.6	60.3	6.9	Positive	67.2
16 + yrs. (n = 44)	0	2.3	25	70.5	2.3	Positive	72.8
P.E. Major (n = 33)	3	6.1	18.2	66.7	6.1	Positive	72.8
Non-P.E. Mjr. (n = 398)	0	3.4	25.4	63.6	7.5	Positive	71.1

TABLE 45

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 18:
Folk dance does not fit well into the school curriculum.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	1.4	15.8	69.1	13.2	Positive	82.3
Urban (n = 327)	0.3	1.8	15.9	67.6	14.4	Positive	82
Rural (n = 104)	1	0	15.4	74	9.6	Positive	83.6
Male (n = 113)	0.9	2.7	27.4	60.2	8.8	Positive	69
Female (n = 318)	0.3	0.9	11.6	72.3	14.8	Positive	87.1
Primary (n = 228)	0.4	0	11.8	73.7	14	Positive	87.7
Intermed. (n = 208)	0.5	3	20.2	64	12.3	Positive	76.3
1 - 5 yrs. (n = 217)	0.9	0.5	13.4	70.5	14.7	Positive	85.2
6 - 10 yrs. (n = 112)	0	1.8	20.5	64.3	13.4	Positive	77.7
11 - 15 yrs. (n = 58)	0	0	13.8	75.9	10.3	Positive	86.2
16 + yrs. (n = 44)	0	6.8	18.2	65.9	9.1	Positive	75
P.E. Major (n = 33)	3	0	9.1	72.7	15.2	Positive	87.9
Non-P.E. Mjr. (n = 398)	0.3	1.5	16.4	68.9	12.9	Positive	81.8

*Negative Statement

TABLE 46

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 21:
Because of its social nature, folk dance can help students overcome shyness.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	6.3	25.1	62.6	5.8	Positive	68.4
Urban (n = 327)	0.3	7.3	25.7	60.6	6.1	Positive	66.7
Rural (n = 104)	0	2.9	23.1	69.2	4.8	Positive	74
Male (n = 113)	0.9	5.3	21.2	65.5	7.1	Positive	72.6
Female (n = 318)	0	6.6	26.4	61.6	5.3	Positive	66.9
Primary (n = 228)	0	6.1	26.3	63.6	3.9	Positive	67.5
Intermed. (n = 208)	0.5	6.4	23.6	61.6	7.9	Positive	69.5
1 - 5 yrs. (n = 217)	0	5.1	24.9	63.1	6.9	Positive	70
6 - 10 yrs. (n = 112)	0.9	7.1	24.1	64.3	3.6	Positive	67.9
11 - 15 yrs. (n = 58)	0	5.2	27.6	63.8	3.4	Positive	67.2
16 + yrs. (n = 44)	0	11.4	25	54.5	9.1	Positive	63.6
P.E. Major (n = 33)	0	3	33.3	57.6	6.1	Positive	63.7
Non-P.E. Mjr. (n = 398)	0.3	6.5	24.4	63	5.8	Positive	68.8

TABLE 47

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 22:
Folk dance could form a core for correlating many school subjects.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	2.1	22.2	49.2	25.1	1.4	Neutral	49.2
Urban (n = 327)	1.5	24.5	49.2	22.9	1.8	Neutral	49.2
Rural (n = 104)	3.8	15.4	49	31.7	0	Neutral	49
Male (n = 113)	3.5	24.8	56.6	12.4	2.7	Neutral	56.6
Female (n = 318)	1.6	21.4	46.5	29.6	0.9	Neutral	46.5
Primary (n = 228)	2.2	19.7	47.4	30.3	0.4	Neutral	47.4
Intermed. (n = 208)	2	25.1	51.2	19.2	2.5	Neutral	51.2
1 - 5 yrs. (n = 217)	1.8	26.3	46.5	24	1.4	Neutral	46.5
6 - 10 yrs. (n = 112)	0.9	25	47.3	21.4	2.7	Neutral	47.3
11 - 15 yrs. (n = 58)	1.7	10.3	51.7	36.2	0	Neutral	51.7
16 + yrs. (n = 44)	0	11.4	63.6	25	0	Neutral	63.6
P.E. Major (n = 33)	3	24.2	36.4	27.3	9.1	Neut./Pos.	36.4/36.4
Non-P.E. Mjr. (n = 398)	2	22.1	50.2	24.9	0.8	Neutral	50.2

TABLE 48

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 23:
I object to folk dance being taught in school.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	1.2	5.3	65.4	27.6	Positive.	93
Urban (n = 327)	0.3	1.5	5.5	64.8	27.8	Positive	92.6
Rural (n = 104)	1	0	4.8	67.3	26.9	Positive	94.2
Male (n = 113)	0.9	1.8	13.3	61.9	22.1	Positive	84
Female (n = 318)	0.3	0.9	2.5	66.7	29.6	Positive	96.3
Primary (n = 228)	0	0	3.5	68	28.5	Positive	96.5
Intermed. (n = 208)	1	2.5	7.4	62.6	26.6	Positive	89.2
1 - 5 yrs. (n = 217)	0.9	0.5	2.7	65.9	30	Positive	95.9
6 - 10 yrs. (n = 112)	0	1.8	7.1	65.2	25.9	Positive	91.1
11 - 15 yrs. (n = 58)	0	3.4	6.9	63.8	25.9	Positive	89.7
16 + yrs. (n = 44)	0	0	11.4	65.9	22.7	Positive	88.6
P.E. Major (N = 33)	3	0	6.1	66.7	24.2	Positive	90.9
Non-P.E. Mjr. (n = 398)	0.3	1.3	5.2	65.3	27.9	Positive	93.2

*Negative Statement

TABLE 49

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 25:
Folk dance, because of its natural movements is well within the scope of every student's ability.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	11.8	23.9	59.6	4.2	Positive	63.8
Urban (n = 327)	0.6	13.1	20.5	60.9	4.9	Positive	65.8
Rural (n = 104)	0	7.7	34.6	55.8	1.9	Positive	57.7
Male (n = 113)	0	15	31	50.4	3.5	Positive	53.9
Female (n = 318)	0.6	10.7	21.4	62.9	4.4	Positive	67.3
Primary (n = 228)	0.9	14.5	22.4	60.5	1.8	Positive	62.3
Intermed. (n = 208)	0	8.9	25.6	58.6	6.9	Positive	60.4
1 - 5 yrs. (n = 217)	0.5	11.5	25.3	57.6	5.1	Positive	62.7
6 - 10 yrs. (n = 112)	0.9	10.7	19.6	64.3	4.5	Positive	68.8
11 - 15 yrs. (n = 58)	0	6.9	31	60.3	1.7	Positive	62
16 + yrs. (n = 44)	0	22.7	18.2	56.8	2.3	Positive	59.1
P.E. Major (n = 33)	0	6.1	12.1	69.7	12.1	Positive	81.8
Non-P.E. Mjr.	0.5	12.3	24.9	58.8	3.5	Positive	62.3

TABLE 50

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 26:
Folk dance is a valuable way of integrating physical education with the rest of the curriculum.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	5.8	26	63.3	4.7	Positive	68
Urban (n = 327)	0.3	6.1	27.2	61.2	5.2	Positive	66.4
Rural (n = 104)	0	4.8	22.1	70.2	2.9	Positive	73.1
Male (n = 113)	0.9	9.7	31.9	51.3	6.2	Positive	57.5
Female (n = 318)	0	4.4	23.9	67.6	4.1	Positive	71.7
Primary (n = 228)	0	4.8	23.7	68.4	3.1	Positive	71.5
Intermed. (n = 208)	0.5	6.9	28.6	57.6	6.4	Positive	64
1 - 5 yrs. (n = 217)	0	3.7	27.2	63.1	6	Positive	69.1
6 - 10 yrs. (n = 112)	0	8.9	21.4	64.3	5.4	Positive	69.7
11 - 15 yrs. (n = 58)	0	10.3	24.1	63.8	1.7	Positive	65.5
16 + yrs. (n = 44)	2.3	2.3	34.1	61.4	0	Positive	61.4
P.E. Major (n = 33)	0	6.1	21.2	60.6	12.1	Positive	72.7
Non-P.E. Mjr. (n = 398)	0.3	5.8	26.4	63.5	4	Positive	67.5

TABLE 51

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 27:
Folk dance should not be taught in the elementary school.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	1.4	6.3	66.6	25.2	Positive	91.8
Urban (n = 327)	0.3	1.5	7	64.2	26.9	Positive	91.1
Rural (n = 104)	0	1	3.8	74	21.2	Positive	95.2
Male (n = 113)	0	2.7	12.4	68.1	16.8	Positive	84.9
Female (n = 318)	0.3	0.9	4.1	66	28.6	Positive	94.6
Primary (n = 228)	0.4	0.4	4.8	66.7	27.6	Positive	94.3
Intermed. (n = 208)	0	2.5	7.9	66.5	23.2	Positive	89.7
1 - 5 yrs. (n = 217)	0	0.9	4.2	63.6	31.3	Positive	94.9
6 - 10 yrs. (n = 112)	0.9	2.7	6.3	73.2	17	Positive	90.2
11 - 15 yrs. (n = 58)	0	1.7	6.9	65.5	25.9	Positive	91.4
16 + yrs. (n = 44)	0	0	15.9	65.9	18.2	Positive	84.1
P.E. Major (n = 33)	0	3	6.1	57.6	33.3	Positive	90.9
Non-P.E. Mjr. (n = 398)	0.3	1.3	6.3	67.4	24.7	Positive	92.1

*Negative Statement

TABLE 52

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 28:
Folk dance develops endurance.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.9	7.9	38.3	50.6	2.3	Positive	52.9
Urban (n = 327)	1.2	8	38.5	49.8	2.4	Positive	52.2
Rural (n = 104)	0	7.7	37.5	52.9	1.9	Positive	54.8
Male (n = 113)	1.8	10.6	46.9	39.8	0.9	Neutral	46.9
Female (n = 318)	0.6	6.9	35.2	54.4	2.8	Positive	57.2
Primary (n = 228)	0.4	7.9	37.3	53.1	1.3	Positive	55.9
Intermed. (n = 208)	1.5	7.9	39.4	47.8	3.4	Positive	51.2
1 - 5 yrs. (n = 217)	0.5	6.9	37.3	52.1	3.2	Positive	55.3
6 - 10 yrs. (n = 112)	1.8	7.1	48.2	41.1	1.8	Neutral	48.2
11 - 15 yrs. (n = 58)	0	12.1	32.8	55.2	0	Positive	55.2
16 + yrs. (n = 44)	2.3	9.1	25	61.4	2.3	Positive	63.7
P.E. Major (n = 33)	0	3	27.3	63.6	6.1	Positive	69.7
Non-P.E. Mjr. (n = 398)	1	8.3	39.2	49.5	2	Positive	51.2

TABLE 53

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 31:
Folk dance assists in the integration of ethnic groups within the school and community.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	5.1	26	63.8	4.6	Positive	68.4
Urban (n = 327)	0.6	5.2	28.4	60.9	4.9	Positive	65.8
Rural (n = 104)	0	4.8	18.3	73.1	0.9	Positive	74
Male (n = 113)	0	8	37.2	50.4	4.4	Positive	54.8
Female (n = 318)	0.6	4.1	22	68.6	4.7	Positive	73.3
Primary (n = 228)	0.9	3.5	20.2	72.4	3.1	Positive	75.5
Intermed. (n = 208)	0	6.9	32.5	54.2	6.4	Positive	60.6
1 - 5 yrs. (n = 217)	0.5	4.1	27.2	63.6	4.6	Positive	68.2
6 - 10 yrs. (n = 112)	0	8	25.9	59.8	6.3	Positive	66.1
11 - 15 yrs. (n = 58)	1.7	3.4	25.9	65.5	3.4	Positive	68.9
16 + yrs. (n = 44)	0	4.5	20.5	72.7	2.3	Positive	75
P.E. Major (n = 33)	0	6.1	33.3	54.5	10	Positive	64.5
Non-P.E. Mjr. (n = 398)	0.5	5	25.4	64.6	4.5	Positive	69.1

TABLE 54

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 33: Folk dance is a very worthwhile physical activity for elementary school children.

	S. N.	N.	NEUT.	P.	S. P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.4	17.2	70.7	10.7	Positive	81.4
Urban (n = 327)	0	1.8	19	67.6	11.6	Positive	79.2
Rural (n = 104)	0	0	11.5	80.8	7.7	Positive	88.5
Male (n = 113)	0	2.7	27.4	59.3	10.6	Positive	69.9
Female (n = 318)	0	0.9	13.5	74.8	10.7	Positive	85.5
Primary (n = 228)	0	0.9	12.7	78.9	7.5	Positive	86.4
Intermed. (n = 208)	0	2	22.2	61.6	14.3	Positive	75.9
1 - 5 yrs. (n = 217)	0	1.8	13.8	69.6	14.8	Positive	84.4
6 - 10 yrs. (n = 112)	0	0.9	20.5	70.5	8	Positive	78.5
11 - 15 yrs. (n = 58)	0	1.7	17.2	79.3	1.7	Positive	81
16 + yrs. (n = 44)	0	0	25	65.9	9.1	Positive	75
P.E. Major (n = 33)	0	3	18.2	57.6	21.2	Positive	78.8
Non-P.E. Mjr. (n = 398)	0	1.3	17.2	72	9.6	Positive	81.6

TABLE 55

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 36:
Folk dance situations are among the best for making friends.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.4	13	52.4	31.8	1.4	Neutral	52.4
Urban (n = 327)	1.8	14.7	50.2	31.5	1.8	Neutral	50.2
Rural (n = 104)	0	7.7	59.6	32.7	0	Neutral	59.6
Male (n = 113)	0.9	14.2	61.1	23.9	0	Neutral	61.1
Female (n = 318)	1.6	12.6	49.4	34.6	1.9	Neutral	49.4
Primary (n = 228)	1.8	13.6	47.4	36	1.3	Neutral	47.4
Intermed. (n = 208)	1	12.3	58.1	27.1	1.5	Neutral	58.1
1 - 5 yrs. (n = 217)	1.4	11.1	57.1	29	1.4	Neutral	57.1
6 - 10 yrs. (n = 112)	1.8	12.5	51.8	31.3	2.7	Neutral	51.8
11 - 15 yrs. (n = 58)	1.7	19	48.3	31	0	Neutral	48.3
16 + yrs. (n = 44)	0	15.9	36.4	47.7	0	Positive	47.7
P.E. Major (n = 33)	0	12.1	57.6	27.3	3	Neutral	57.6
Non-P.E. Mjr. (n = 398)	1.5	13.1	52	32.1	1.3	Neutral	52

TABLE 56

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 37:
No definite beneficial results come from participation in folk dancing.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	1.2	12.1	71.2	15.3	Positive	86.5
Urban (n = 327)	0.3	1.2	12.5	71.3	14.7	Positive	86
Rural (n = 104)	0	1	10.6	71.2	17.3	Positive	88.5
Male (n = 113)	0	2.7	16.8	69.9	10.6	Positive	80.5
Female (n = 318)	0.3	0.6	10.4	71.7	17	Positive	88.7
Primary (n = 228)	0.4	0.4	11	71.5	16.7	Positive	88.2
Intermed. (n = 208)	0	2	13.3	70.9	13.8	Positive	84.7
1 - 5 yrs. (n = 217)	0	0.5	10.6	73.3	15.6	Positive	88.9
6 - 10 yrs. (n = 112)	0	1.8	13.4	71.4	13.4	Positive	84.8
11 - 15 yrs. (n = 58)	1.7	1.7	10.3	69	17.2	Positive	86.2
16 + yrs. (n = 44)	0	2.3	18.2	63.6	15.9	Positive	79.5
P.E. Major (n = 33)	0	3	6.1	72.7	18.2	Positive	90.9
Non-P.E. Mjr. (n = 398)	0.3	1	12.6	71.1	15	Positive	86.1

*Negative Statement

TABLE 57

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 39:
The practice of folk dancing will result in a rhythmically coordinated body.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	6.7	32.5	58	2.3	Positive	60.3
Urban (n = 327)	0.6	7.3	32.4	57.2	2.4	Positive	59.6
Rural (n = 104)	0	4.8	32.7	60.6	1.9	Positive	62.5
Male (n = 113)	0.9	8	38.1	53.1	0	Positive	53.1
Female (n = 318)	0.3	6.3	30.5	59.7	3.1	Positive	62.8
Primary (n = 228)	0.4	7.5	32	57.9	2.2	Positive	60.1
Intermed. (n = 208)	0.5	5.9	33	58.1	2.5	Positive	60.6
1 - 5 yrs. (n = 217)	0	5.1	30.4	62.2	2.3	Positive	64.5
6 - 10 yrs. (n = 112)	0.9	9.8	35.7	51.8	1.8	Positive	53.6
11 - 15 yrs. (n = 58)	1.7	6.9	36.2	51.7	3.4	Positive	55.1
16 + yrs. (n = 44)	0	6.8	29.5	61.4	2.3	Positive	63.7
P.E. Major (n = 33)	0	6.1	18.2	72.7	3	Positive	75.7
Non-P.E. Mjr. (n = 398)	0.5	6.8	33.7	56.8	2.2	Positive	59

TABLE 58

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 41:
The only value of folk dance is that it provides a break between games classes.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.5	1.2	6.2	77.7	14.4	Positive	92.1
Urban (n = 327)	0.3	0.3	7.3	76.5	15.6	Positive	92.1
Rural (n = 104)	1	3.8	2.9	81.7	10.6	Positive	92.3
Male (n = 113)	1.8	2.7	13.3	71.7	10.6	Positive	82.3
Female (n = 318)	0	0.6	3.8	79.9	15.7	Positive	95.6
Primary (n = 228)	0	0.9	3.1	82	14	Positive	96
Intermed. (n = 208)	1	1.5	9.9	72.9	14.8	Positive	87.7
1 - 5 yrs. (n = 217)	0.5	0.9	3.7	78.3	16.6	Positive	94.9
6 - 10 yrs. (n = 112)	0.9	1.8	8.9	75.9	12.5	Positive	88.4
11 - 15 yrs. (n = 58)	0	1.7	8.6	74.1	15.5	Positive	89.6
16 + yrs. (n = 44)	0	0	9.1	84.1	6.8	Positive	90.9
P.E. Major (n = 33)	3	3	0	72.7	21.2	Positive	93.9
Non-P.E. Mjr. (n = 398)	0.3	1	6.8	78.1	13.8	Positive	91.9

*Negative Statement

TABLE 59

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 42:
Folk dance should be included in the program of every school.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	1.4	8.8	30.9	54.1	4.8	Positive	58.9
Urban (n = 327)	1.8	8.3	31.2	53.2	5.5	Positive	58.7
Rural (n = 104)	0	10.6	29.8	56.7	2.9	Positive	59.6
Male (n = 113)	0.9	15.9	40.7	38.1	4.4	Positive	42.5
Female (n = 318)	1.6	6.3	27.4	59.7	5.0	Positive	64.7
Primary (n = 228)	0.9	6.6	27.6	61.4	3.5	Positive	64.9
Intermed. (n = 208)	2	11.3	34.5	45.8	6.4	Positive	52.2
1 - 5 yrs. (n = 217)	0.5	6.5	30.8	56.2	6	Positive	62.2
6 - 10 yrs. (n = 112)	1.8	13.4	33	47.3	4.5	Positive	51.8
11 - 15 yrs. (n = 58)	5.2	6.9	29.3	53.4	5.2	Positive	58.6
16 + yrs. (n = 44)	0	11.4	27.3	61.4	0	Positive	61.4
P.E. Major (n = 33)	0	12.1	27.3	51.5	9.1	Positive	60.6
Non-P.E. Mjr. (n = 398)	1.5	8.5	31.2	54.3	4.5	Positive	58.8

TABLE 60

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 43:
Folk dance provides enrichment for social studies units.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	1.6	8.8	82.8	6.7	Positive	89.5
Urban (n = 327)	0	1.8	10.1	80.7	7.3	Positive	88
Rural (n = 104)	0	1	4.8	89.4	4.8	Positive	94.2
Male (n = 113)	0	6.2	17.7	69.9	6.2	Positive	76.1
Female (n = 318)	0	0	5.7	87.4	6.9	Positive	94.3
Primary (n = 228)	0	0	2.6	90.8	6.6	Positive	97.4
Intermed. (n = 208)	0	3.4	15.8	73.9	6.9	Positive	80.8
1 - 5 yrs. (n = 217)	0	0.9	7.4	83.4	8.3	Positive	91.7
6 - 10 yrs. (n = 112)	0	1.8	11.6	81.3	5.4	Positive	86.7
11 - 15 yrs. (n = 58)	0	0	12.1	81	6.9	Positive	87.9
16 + yrs. (n = 44)	0	6.8	4.5	86.4	2.3	Positive	88.7
P.E. Major (n = 33)	0	3	18.2	69.7	9.1	Positive	78.8
Non-P.E. Mjr. (n = 398)	0	1.5	8	83.9	6.5	Positive	90.4

TABLE 61

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 44: Folk dance contributes little towards the improvement of social behaviour.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	6.3	32.3	55.9	5.3	Positive	61.2
Urban (n = 327)	0.3	7	33.9	52.9	5.8	Positive	58.7
Rural (n = 104)	0	3.8	26.9	65.4	3.8	Positive	69.2
Male (n = 113)	0.9	4.4	36.3	54.9	3.5	Positive	58.4
Female (n = 318)	0	6.9	30.8	56.3	6	Positive	62.3
Primary (n = 228)	0	6.6	30.7	58.8	3.9	Positive	62.7
Intermed. (n = 208)	0.5	5.9	34	52.7	6.9	Positive	59.6
1 - 5 yrs. (n = 217)	0	5.1	30.4	59	5.5	Positive	64.5
6 - 10 yrs. (n = 112)	0.9	5.4	33	54.5	6.3	Positive	60.8
11 - 15 yrs. (n = 58)	0	8.6	36.2	51.7	3.4	Positive	55.1
16 + yrs. (n = 44)	0	11.4	34.1	50	4.5	Positive	54.5
P.E. Major (n = 33)	0	6.1	39.4	48.5	6.1	Positive	54.6
Non-P.E. Mjr. (n = 398)	0.3	6.3	31.6	56.5	5.3	Positive	61.8

*Negative Statement

TABLE 62

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 46:
Folk dance is not relaxing.*

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0.2	5.6	21.8	65.7	6.7	Positive	72.4
Urban (n = 327)	0.3	6.1	22.9	63	7.6	Positive	70.6
Rural (n = 104)	0	3.8	18.3	74	3.8	Positive	77.8
Male (n = 113)	0.9	6.2	31.9	54	7.1	Positive	61.1
Female (n = 318)	0	5.3	18.2	69.8	6.6	Positive	76.4
Primary (n = 228)	0	4.8	20.2	69.3	5.7	Positive	75
Intermed. (n = 208)	0.5	6.4	23.6	61.6	7.9	Positive	69.5
1 - 5 yrs. (n = 217)	0	4.6	22.1	66.8	6.5	Positive	73.3
6 - 10 yrs. (n = 112)	0.9	6.3	21.4	65.2	6.3	Positive	71.5
11 - 15 yrs. (n = 58)	0	1.7	22.4	67.2	8.6	Positive	75.8
16 + yrs. (n = 44)	0	13.6	20.5	59.1	6.8	Positive	65.9
P.E. Major (n = 33)	0	6.1	12.1	75.8	6.1	Positive	81.9
Non-P.E. Mjr. (n = 398)	0.3	5.5	22.6	64.8	6.8	Positive	71.6

*Negative Statement

TABLE 63

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 47:
Folk dance classes give the students an opportunity to have a good time.

	S.N.	N.	NEUT.	P.	S.P.	MAJORITY OPINION	PERCENT
TOTAL POP. (n = 431)	0	0.9	16	75.9	7.2	Positive	83.1
Urban (n = 327)	0	1.2	18.7	72.8	7.3	Positive	80.1
Rural (n = 104)	0	0	7.7	85.6	6.7	Positive	92.3
Male (n = 113)	0	2.7	21.2	69.9	6.2	Positive	76.1
Female (n = 318)	0	0.3	14.2	78	7.5	Positive	85.5
Primary (n = 228)	0	0.4	13.2	79.4	7	Positive	86.4
Intermed. (n = 208)	0	1.5	19.2	71.9	7.4	Positive	79.3
1 - 5 yrs. (n = 217)	0	0.5	11.5	78.3	9.7	Positive	88
6 - 10 yrs. (n = 112)	0	0.9	19.6	73.2	6.3	Positive	79.5
11 - 15 yrs. (n = 58)	0	0	22.4	75.9	1.7	Positive	77.6
16 + yrs. (n = 44)	0	4.5	20.5	70.5	4.5	Positive	75
P.E. Major (n = 33)	0	0	18.2	66.7	15.2	Positive	81.9
Non-P.E. Mjr. (n = 398)	0	1	15.8	76.6	6.5	Positive	83.1